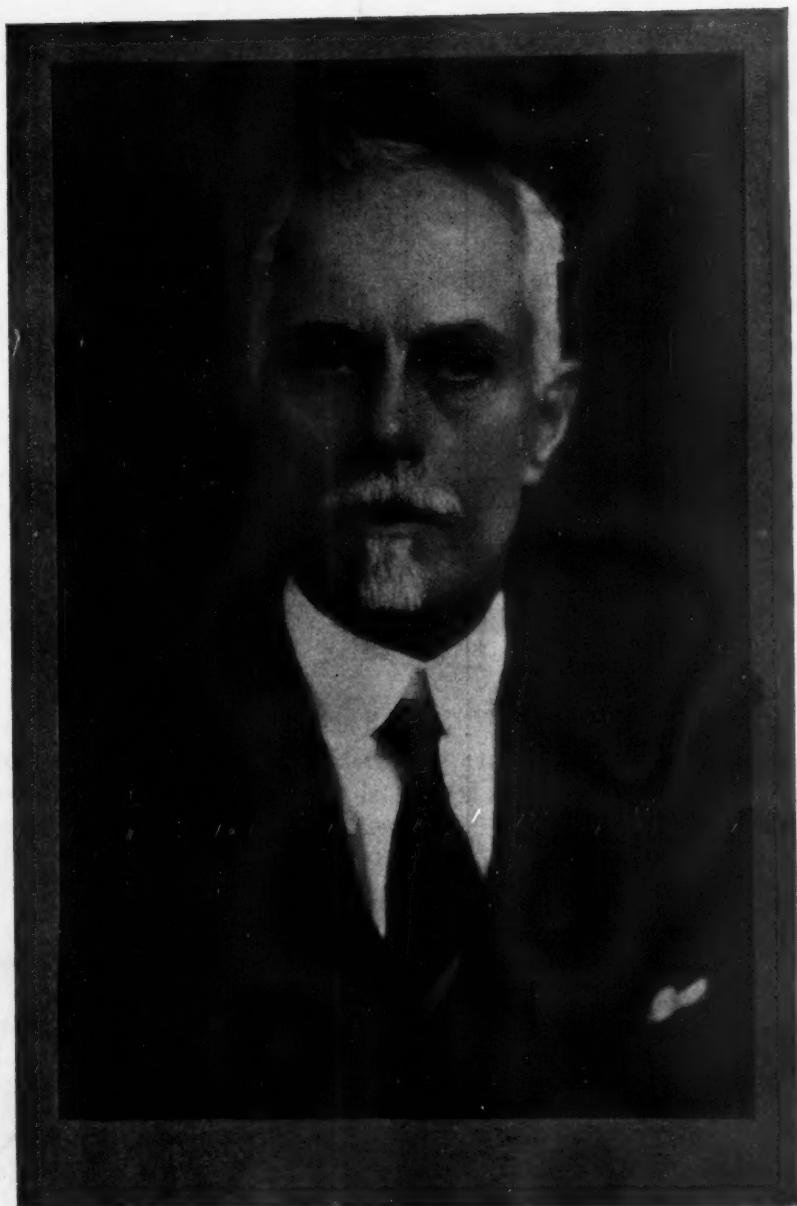


The AMERICAN ORGANIST

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MAY 1935
Vol. 18 - No. 5

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FRANK VAN DUSEN

ANNOUNCES A

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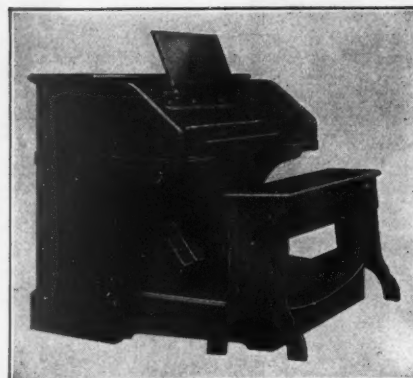
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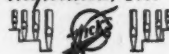
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Current Publications

ANTHEMS: Annabel Morris BUCHANAN: "*O Jesus my Savior*," 7p. cu. me. (J. Fischer & Bro., 15c). Text is from the Zion Songster of 1832 and the traditional tune upon which the Composer has written is in the Aeolian mode. This is church music of the better sort, for choirs accustomed to depending upon their own abilities to carry real meaning into their anthems. It opens mildly in fine choral style and then goes on to portray its text faithfully; the rules of composition instead of being a stumbling-block are a building-block, and the anthem grows in force and meaning. It's the kind of music serious choirs enjoy working on, but when it gets out of the rehearsal-room and into the auditorium, it is no longer a piece of work but a message.

William BYRD. Novello-Gray have six true a-cappella anthems from this 16th-century composer that call for an examination by any organist wanting to add such works to his repertoire. A glance at the first page of any one of the six is enough to show why some of Byrd's music is still worth using after three or four hundred years; he was thinking about voice-parts, not harmony; consequently each voice has something to say and each becomes much more than a yes-man for the soprano.

Henry S. FRY: "*Missa Sancti Clementis*," 18p. (Gray, 35c). An unusually good mass.

Stanley MARCHANT: "*Te Deum Laudamus*," 11p. e. (Novello-Gray, 25c). Written for the King's silver jubilee thanksgiving service. Much of it in unison. Fine and interesting from many viewpoints.

G. Darlington RICHARDS: "*Songs of Praise*," 1p. e. (Gray, 5c). "A processional for a choir festival," and a good one, good both in music and text.

Eric H. THIMAN: "*Te Deum Laudamus*," D-flat, 14p. md. (Novello-Gray, 25c). This composer is one of the few British anthem-writers with a genuinely original way of saying something. Most of his music takes effect, it's not merely notes. He knows when and how to use unisons. He can write without sacrificing the interest of either choir or congregation. This is a particularly good setting of the "*Te Deum*."

Walter N. WATERS: "*Tantum Ergo*," 3p. cu. me. (Ricordi, 15c). Both Latin and English texts—"Therefore we, before Him bending, this great Sacrament revere." A beautiful, sincere setting, fine for any and every choir. Genuinely musical, yet thoroughly churchly.

Healey WILLAN: "*Missa Brevis*," 7p. me. (Carl Fischer, 20c). "Based upon chorales by J. S. Bach, for chorus of mixed voices unaccompanied." We didn't read that on the page till we had played a little of the music and subconsciously wondered if Dr. Willan was deteriorating and growing positively musical. Not the austerity of Dr. Willan of Toronto Conservatory but the beautiful warmth and sincerity of J. S. B. himself. (This is Dr. Willan's No. 6 "*Missa Brevis*"; note that in ordering.)

ANTHEMS: UNISON: Hazel Gertrude KINSCHELLA: "*Our Prayer*," 2p. me. (J. Fischer & Bro., 12c). An "old English air" treated decorously and effectively. Unison anthems offer the organist many advantages, especially in the busy season when so many difficult works must be in progress. Here's a number that is likely to be as effective as an anthem upon which the choir must necessarily spend many times as much effort and time, and yet in its final effect in the service it is the equal of the best of them. The artistic value of unison work is only beginning to be appreciated again; perhaps Gregor-

ian and plainsong have something to do with this. This number is available also in a setting for 3-part men's voices.

SONGS: CHURCH: Francis FRANK: "*The True Gift*," 3p. e. Df-Df. (Gray, 50c).

Wm. A. SCHROEDER: "*The Lord is Risen*," h. e. (Gray, 50c). An Easter song.

CHORUSES: Russian, ar. G. Fircher: "*Gipsy Camp*," e. (Birchard, 10c). Rhythmic and tuneful, for schools, etc.

E. J. MOERAN: "*Nocturne*," 17p. d. (Novello-Gray, 75c). For chorus and baritone, modern music in which the Composer asks the performers to work rather strenuously, but it seems to have possibilities.

2-PART: Eric H. THIMAN: "*Sing we and chant it*," md. 4p. (Novello-Gray). "Canon for equal voices" and of the high quality associated with Mr. Thiman's best work.

MENS-VOICES: Alec ROWLEY: "*Sacramento*," 6p. cqu. me. (Novello-Gray). Attractive.

Schumann, ar. F. Scherer: "*Wanderer's Song*," 11p. c. me. (Gray, 15c).

WOMEN'S VOICES: Gena BRANSCOMBE: "*Sun and warm brown earth*," 5p. 3-p. me. (Birchard, 15c). Tuneful, rhythmic, sparkling accompaniment.

CANTATA: WOMEN'S VOICES: Frances McCOLLIN: "*Going up to London*," 26p. md. (Carl Fischer, 50c). With flute obbligato. For 3-part chorus.

CANTATAS: SECULAR: J. Julius BAIRD: "*Krishna's Flute*," 26p. md. (Gray, 50c). With organ and piano accompaniment; worthy of examination if interested in this sort of work. Quite a serious piece of composition.

H. Leroy BAUMGARTNER: "*The City*," 63p. cu. d. (E.C.S., 75c). "A choral suite of five poems" and a bit of composition for fine choruses; by all means inspect it for yourself.

Edward ELGAR: "*Banner of St. George*," 54p. me. (Novello-Gray, \$1.00). For chorus and orchestra.

BACH: "*Anniversary Collection of Bach Chorales*," ed. W. E. Buszin, 23 numbers, me. (H. & McC., 20c). For the most part presented in short score, hymn style, though some have accompaniments.

Ed. Hollis DANN: "*Twenty-one Spirituals*," 17p. me. (Birchard, 35c). Contains some of the familiar ones and others not generally known, but all are finely edited as by a man who knows how to write for voices without being enslaved by the decadence of harmony. The collection is practical, and certainly economical; like Lincoln's Gettysburg address, it looks painfully simple, but is eloquently effective. Some of the numbers are proper for the church service, no matter how strict; others had better be confined to the musicale. This collection at last affords the choir the opportunity of securing many examples of these lovely, spiritual Spirituals at insignificant cost.

PIANO DUETS: Alec ROWLEY: *Four Piano Duets on Old Nursery Tunes*, 12p. e. (Novello-Gray).

PIANO: Edited by Albert E. WEIR: *The Days of Haydn, Mozart, and Beethoven*, 191p. (Harcourt, Brace & Co., \$2.50). Vol. 2 of a set of ten books of "original compositions and arrangements for the piano, extending from the period of the harpsichord to the present day. . . . While the educational value of these volumes is self-evident, the Editor's purpose is to present intrinsically melodic compositions of moderate difficulty for recreational purposes as well." The book "presents the choicest works of famous English, French, German, Bohemian, and Italian composers of the period from 1725 to 1790. The compositions selected . . . are the work

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of both masters and lesser lights during this period. Added interest is imparted to each composition by the paragraph of biographical, historical, or critical comment. . . . Wherever authentic likenesses of the composers were available, they have been presented." The first volume of the ten presents the period from 1540 to 1725, and has been reviewed in these columns. The present collection contains 10 Beethoven, 5 Clementi, 10 Hadyn, 10 Mozart, etc. etc. In all there are 51 compositions. As we remarked in connection with the review of the first book of the series, this would seem to be a more interesting, more profitable, and more pleasurable way to study music than by over-much reading of music histories.

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

Harry C. BANKS: *Chorale Improvisation on Let All Mortal Flesh Keep Silence*, 5p. me. (Gray, 75c). A good prelude or postlude for a service of solemn character. It opens mildly with an ancient flavor, with opportunities for interesting registration here and there, and then builds up gradually, moving away from the slow and steady pace of the opening measures into quite brilliant passages on full organ, with arpeggios ending in a final ffff chord. Strictly intended for services of the better sort; musical qualities are not so important as the restraint of ecclesiastical moods.

Harry C. BANKS: *Chorale Improvisation on St. Columba*, 4p. me. (Gray, 75c). Another piece of strict church music, for prelude or postlude. There is about it the peculiar hardness of ancient tonalities. The piece builds up a fair climax and then ends pianissimo. It is true organ writing, and again the musical qualities are sacrificed in favor of the ecclesiastical.

T. Frederick H. CANDLYN: *Prelude on a Gregorian Tone*, 7p. me. (Schmidt, 75c). The difference between church music and concert music is illustrated here. Concert music must be attractive and interesting, it must make an appeal for its own worth; church music sometimes must sacrifice itself and be merely a sound-vehicle for carrying a mood to a congregation. On a recital program this would be too severe and restrained; in the church service—the church service of the better type—it makes a fine, sturdy prelude or postlude. It doesn't attract for itself; it draws the subconscious attention to a mood, a religious mood. Those who like that peculiar sturdiness that belongs to the organ alone of all music instruments will find this exactly meeting their needs. It has possibilities for registrational expression.

Dr. Roland DIGGLE: *By the Lake of Gennesaret*, 3p. e. (Ditson, 50c). Here we have music used as the vehicle for portraying and developing the religious emotions through the instrumentality of interesting and beautiful music. The melody is a slow, expressive voice that pictures the serenity of the Lake, against a quietly undulating background of strings. The combination creates musical beauties of a kind that will appeal to and help a congregation. Everybody will enjoy it; the service to which it is a prelude will be just that much more serenely reflective.

Alfred M. GREENFIELD: *"Inner Light,"* 4p. cu. me. (Gray, 12c). Opens with tenor solo against basses singing an open fifth; then the upper three voices against the same for a few measures, followed by normal writing. Rhythmless for the first half. Obviously the Composer is trying to achieve a certain effect through these

uninteresting devices, and each organist will say for himself how well he has done it; personally we think he's produced an anthem of the better sort, in spite of the method. Better examine it for yourself.



HARMONY: ELEMENTARY AND ADVANCED

RAYMOND C. ROBINSON

8x11, 71p. stiff-paper binding. (Edwards Brothers, \$2.25). Reproduced by a process of photographing the typewritten page and manuscript examples. The Author is professor of theory and organ at Boston University. The material is that which Prof. Robinson has been using for a long period in his classes. Naturally it possesses the virtue of having been subjected to exhaustive tests. The statements concerning fundamentals are direct and unequivocal. Harmonizations begin, correctly, with simple basses and only tonic, dominant, and subdominant triads. Melodies with the same limitations follow. The secondary triads in major are concisely presented with none of the restrictions such as one may encounter in some of the older treatises; then inversions of triads and the complete story of the dominant-seventh.

Two chapters on modulation are handled with discrimination and freedom. After the inversions of secondary triads in minor and leading-tone triads comes a consideration of passing and auxiliary tones and the formation of periods. This is in preparation for original melodies on the part of the student. The remaining chapters have a good sequence of subjects including various devices of modulation culminating with the chromatic

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alterations of triads and sevenths which we used to call French, German, and Italian sixths. Suggestions for writing a melody of various lengths and harmonization to be devised according to certain specifications should stimulate the musical powers of students who use this book.

It is a pleasure to commend such scholarly and useful writing to the organ world. Many an organist will find it to his advantage to work out the exercises from beginning to end. The brevity of the Author will give those seeking harmonic profit a pleasant feeling of seeing the end without a tremendous number of pages to cover before he reaches the final chapter. Here is a text which gives all the required information clearly without the usual rules and exceptions and pernicious padding which so often prevail.—R.W.D.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus. Doc.*

I was glad to have a copy of the Harvey Grace edition of RHEINBERGER'S *Sonata No. 20* from Novello (H. W. Gray Co.) and I am ashamed to say that I had not seen this work before. I wonder how many others are in the same boat. The work is in four movements and for the organist who is looking for some good service music I recommend it highly. The theme of the first movement is as fine as will be found in any of the twenty sonatas; the movement has variety and builds to a fine climax. The two middle movements are tuneful and not difficult, while the Finale makes an excellent postlude in the Grand Choeur style. I am inclined to believe this Sonata is as tuneful and playable as any of the sonatas; it is well worth getting.

I have of late been interested in the organ compositions of Paul KRAUSE whose many published works show him to be an unusual contrapuntal and constructive composer. His *Thirty-Six Choral Studies* (Schweers & Haake) are quite distinctive. The majority of them are from 20 to 40 bars in length, full of color and contrast, each seems to be treated as a sort of tone-poem and it is a pity that the themes are not better known here. These fine studies are published in three books and deserve your attention.

Three books of *Choral Meditations* Op. 26 (C. F. Kahnt) show an advance in technic. They are rather more chromatic in texture and again one is reminded of the tone-poem more than the accepted choralprelude. I like these pieces. They should make excellent service music.

The Composer's *Sonata*, which I believe is an early

work, does not appeal to me as much. Well written as it is, it strikes me as being discursive and dry; the last movement, a *Passacaglia and Double Fugue*, is a first-rate piece of constructive writing that shows Mr. Krause to be a composer who has the technic of organ composition at his finger tips.

To the organist who wishes to make the acquaintance of this composer I believe I would recommend the *Suite* 1927, Op. 33 (Schweers & Haake). These seven pieces cover 24 pages of music that is less contrapuntal than chromatic. It is not easy to play or hear; at the same time it has that something that we find in the music of Karg-Elert, but Mr. Krause unlike Karg-Elert gives almost no registration in his works and in fact they appear to have been written with an average German organ in mind. From the same publisher there is *Drei Expressionistische Tonstücke*. *Preludiale Skizze* is a live piece of music that I like muchly; the other two are *Intermezzo* and *Postludiale Skizze*.

From another publisher (Bohn & Sohn, J. Fischer & Bro.) we have *Three Characteristic Pieces* and *Three Concert Pieces*. In the first we have a fine *Prelude* in march style, a beautiful *Angelus*, and a *Canzonetta* that is typical of Krause's melodic invention. The Concert Pieces are difficult but I feel that it is music that deserves to be better known.

This is all just a sample of this composer's work. There are a score or more of other compositions but I have tried to pick out a few that I believe would best suit the average organist. I do not remember ever seeing Mr. Krause's name on an American program and it is possible that you will not care for his music; however I have done my duty in bringing it to your attention.

Last but by no means least we have an excellent new edition of the MENDELSSOHN *Sonatas* and his three *Preludes and Fugues*. The editor is Sir Ivor Atkins (Novello). I have seen every edition of these great works and am here to say that this of Sir Ivor is the last word in every way. For ease and comfort, for fingering, phrasing, and registration I do not see any way in which it could be improved. By all means keep this edition in mind when you need a new copy and make your pupils get it now.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

... JULY ...

4. Declaration of Independence, 1776.
4. Wm. T. Timmings born, Kidderminster, Eng.
5. Russell Broughton born, Rome City, Ind.
5. H. Brooks Day died, Peterboro, N. H., 1921.
5. Bruce Simonds born, Bridgeport, Conn.
7. Third Sunday after Trinity.
18. Hugo Goodwin born, Milwaukee, Wisc.
20. Wm. Neidlinger born, Brooklyn, N. Y.
23. Arthur Bird born, Cambridge, Mass., 1856.
23. J. Sebastian Matthews died, Providence, R. I., 1934.
23. W. Wolstenholme died, London, 1932.
25. Edward M. Read born, Colchester, Vt.
25. Filippo Capocci died, 1911.
27. Henry M. Dunham born, Brockton, Mass., 1853.
27. Edward I. Horsman died, New York, 1918.
28. Bach died, 1750.
29. Dr. J. Christopher Marks born, Cork, Ireland.
29. Schumann died, 1856.
31. Liszt died, 1886.
31. A. L. Scarmolin born, Schio, Italy.

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119 W. 40th Street

New York, N. Y.

May 1935, Vol. 18, No. 5

The American Organist

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Editorials & Articles

Woodman, R. Huntington, 177, *Cover Plate*
Forts Bragg and Meade, 188, *Frontispiece*
Time to Act, 203, *Editorials*
Johann Sebastian Bach, 196
By the Hon. Emerson Richards

The Organ

Forts and Flying-Fields, 191
By Robert Pier Elliot
Specification Form, 191, 206

Organs:

Fort Benning, as191
Fort Bragg, a191
Fort Lewis, a192
Fort G. G. Meade, as194
Fort Sill, as195
Langley Field Chapel, a192
Randolph Field Chapel, as194

The Church

Prof. Dunham: Humming, 201
Choir Newspaper, 202
Our First Forty Years, 200
By Elizabeth Van Fleet Vosseller
Religious Services, 202
What a Chorister Thinks About, 189
By Warren B. Wickliffe

Recitals & Recitalists

Recital Programs, 208
Advance Programs, 206

Notes & Reviews

American Composers Sketches, 207
Correction, 212
Cover Plate, 207
Events Forecast, 206
Fraternal Notes:
P.A.O. Convention Program, 208
Summer Courses, 205
Repertoire and Review, 180:
Books—Organ Music—Church Music

Current Publications

Calendar for July, 184
Foreign Organ Music, 184, *Dr. Diggle*

Pictorially

*Console, †Organ or Case

Fort Bragg Chapel, †188, m192
Fort G. G. Meade Chapel, †188
Langley Field, 193
Randolph Field, 195

Personals: *With Photo

Adams, Mrs. Frank Stewart, p211
Andrews, Mark, h213
Christian, Palmer, 205
DeTar, Vernon, 213
Dickinson, Dr. Clarence, 207
Fox, Virgil, *209
Gleason, Harold, *209
Hastings, Ross, r212
McAmis, Hugh, 184, 205, *206
Porter, Hugh, 204, 205
Priest, Edgar, o211
Ranger, Maj. Richard H., *209
Van Dusen, Frank, 205
Williams, Julian R., *210
Williamson, Dr. John Finley, 205, 213
Wolf, Dr. William A., *208
Woodman, R. Huntington, *177, r207
Zeuch, William E., *210

Key To Abbreviations

Program Printing, April 167
Publishers' Key, May 1924, page 202
Repertoire and Review, Feb. 50
Stoplist, May 206

Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or details of composition; Special programs; Tour; *Photo.

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Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Office: 90 CENTER STREET, RICHMOND, STATEN ISLAND, N. Y. Phone DONGAN HILLS 6-0947

ORGAN INTERESTS INC., Box 467 Richmond Station S. I., New York, N. Y.



THE CHAPELS OF FORTS BRAGG AND MEADE
The organ in Fort Bragg Chapel (upper photo) is a Moller, that in Fort George G. Meade Chapel is a Kilgen
(See page 191)

The AMERICAN ORGANIST

Vol. 18

MAY 1935

No. 5

What a Chorister Thinks About

Comments on Organists as Others See Them After Working for Them in Choirs
Over a Period of Many Years

By WARREN B. WICKLIFFE



HAT goes on inside a chorister's brain when he is singing? I shall try to explain the reactions I have had to various directors under whom I have sung.

The first conducting with which I came in contact was in New Jersey when I was a rather bewildered young second soprano, with unpredictable flights down into alto. About twelve years of age, I put on my Eton collar and my black robe every Sunday and struggled through an Episcopalian service whose most lasting memory left with me is of kneeling continually and shouting out "Fierce Was the Wild Billow." One thing I do remember is the method by which the director obtained good results from a bunch of tough kids. Boys are boisterous and cut up a little in rehearsals. Exuberant animal spirits break out every now and then, and many well-meaning choir-masters are prematurely grey. The choir in Jersey differed from others in that rehearsals were well-attended, the choristers attentive, and no horse-play evident. This was accomplished by permitting us boys to play around in the church yard about an hour before rehearsals began. It took out no small amount of our exuberance, but left enough life so that we still felt like singing.

Following one year there, were quite a few years when I did nothing but develop a none too stupendous baritone voice. After two years in the Park Church Choir of Grand Rapids, singing under Mr. C. Harold Einecke, I went east for the winter and proceeded to scout around for a choir in which to sing. My first experience was with a choir that had the reputation of being one of the finest. I proceeded to sing with my usual abandon and sanguine frame of mind. The choir sang in a Presbyterian church, and the stereotyped service was adhered to strictly. Small congregations of elderly people listened to Palestrina and Protheroe, and the choir wore black robes. I do not advocate great outlays for vestments but I do

believe that vestments which actually require a complete change of outer costume tend to give a better appearance; the morale of a choir seems to be better when they know they are singing in special garments used for and dedicated to the sole use of the service. The men would come to church wearing light grey, brown, dark blue, black, and sometimes even green suits, with shirts and ties of every hue; the women wore their brightly-colored dresses. Nothing was done about this. The choristers would take off their coats and hats, put on their robes over their other clothes, and go into church. Imagine this bird-of-paradise choir singing the "Doxology!"

Another rather annoying thing prevalent in this organization was the constant illness of the organ. It was continually out of tune. The church was either over-heated or under-heated. The director would enter for a rehearsal, seat himself, and commence to play. Stopping, he would coyly remark, "Well, it's sorta outa tune again," and then proceed as though nothing were the matter. Possibly this was not his fault but it was his fault that he did not have it's fault corrected.

Discipline is a grave problem, whether we deal with children or adults. The choirmaster who has the respect and affection of his choir has the beginnings of an unusual and remarkable choir before him. Upon his personal genius depends its future greatness. But discipline must be enforced. The rehearsal room that is a mad-house accomplishes nothing. There are extremes. Choirmasters go from easy-going lackadaisical to the thundering iron hand. Neither is correct. There is one choirmaster who rehearses his choir in a small room, pounds the piano in a sextuple fortissimo for the entire rehearsal, and never lowers his voice below a shout. When the choir sings in public, the organist plays organ solos with faint choral accompaniment.

Diametrically opposed to this is the example of a choirmaster at a rehearsal remarking, "I am sorry I blew up at the last rehearsal." Reflecting on the practise meeting mentioned, I could not put my finger on any one moment when even the faintest suggestion

of a storm-cloud was in evidence. Every rehearsal seemed to be a perfect Paradise of harmony. But it was because of this very atmosphere that the choir sounded, either in rehearsal or in a service, as though it had no life, no interest in what was being sung. After a rehearsal or a service I felt as though I had been pulling a team of recalcitrant elephants through a thick jungle, so hard did I try to put a little life into my confreres. I found it physically impossible to continue. Working nine hours a day at manual labor and then singing in a choir that demanded such physical exertion was too much. I resigned.

A happy medium between the two examples is found in the choir of which I am now a member. The director has that saving sense of humor that enables him to stand many of the frightfully unintelligent misinterpretations and errors that are often heard in even the best choral organizations. But he also has a temper that shows itself at intervals, when this lack of intelligence becomes more than is possible to suffer. I do not advocate blowing up at the slightest provocation. The conductor that is on his high horse continually will inspire not respect but derision. With practice and understanding, any conductor should be able to discover when to exercise his powers of irritability. Self-analysis is one of the first things to accomplish when trying to find out why your choir does not do what you tell them to, willingly and good-humoredly.

Behavior is an important item, either in choristers, choirmasters, or ministers. I withdrew from another choir because the minister entered the chancel, wearing his hat. A small thing but one that seemed, and was, important.

Too many organists are content with things as they are. Any choirmaster who rates himself even a notch higher than a street organ-grinder is on the alert to get new music—better music for his choir and his instrument. But some! Rather than part from their Schneckers and Stainers they would commit suicide. It is good to have a few easy pieces for a little choral relaxation, but when the entire library consists of anthems an illiterate crack-pot could sing from memory after a five-minute rehearsal, it is time to get a new director or go to another choir.

First, build up your choir so that there are enough people in it, enough so that there will be no voice-straining as there usually is in small choirs. A new organist, if there is no other method, should take the entire sermon time at his first or second Sunday to explain to the congregation what he wants to do, why he wants to do it, and how it can be done. Organize choirs. Adult choirs, in order to get the right effects and to counter-balance absences, should never contain less than forty members. Choirmasters who accept any old kind of driftwood find themselves behind the eight-ball more often than not, when it comes to presenting good music in an artistic manner. Try for a large choir, but don't get people in who are there for a circus. There are enough serious, willing singers in any parish to form a good-sized choir. It takes hard work to get them there, but once there, they stay.

Another great American joke is the unwillingness of so many organists to do any music less than fifty years of age. "These here new-fangled tchunes" are tabu. Why? Because they are too lazy or too fearful to attempt them! When Arnold Bax writes a new cantata, organizations all over England try to get the premier of it. The organization that succeeds deems it a great honor, the presentation is nationally advertised, and it becomes a gala affair for everybody. Such festivities should be encouraged in America. It is be-

cause of this lack of encouragement that this country is behind in creativity. The Europeans laugh at Americans for their "monkey see, monkey do" attitude in music circles. Someone is always waiting for someone else to give a work the first time. Rather than take a long shot on the success of such a venture and at least get a kick out of preparing for it, success or no success, they are content to let some more venturesome souls do the work.

One thing that holds us back is lack of decision on what is good or bad in new music. A good musical education is necessary for any proficiency in organ or choral work. In that education should be training in appreciation and evaluation. If there is no such thing, the organist is not educated. It is only through a competent mental equipment, distinctive training in distinguishing the sheep from the goats of compositions as well as tone-producing material, and a natural discrimination, that a musician is justified in seating himself at the console or standing before his choir to direct it.

Organists should be able to say definitely whether a new anthem, cantata, or oratorio is good or bad and why. They should make their decisions and stick with them, upholding their opinions by singing those things they think are good. The day has gone when the vapid and bombastic are the only admitted church music. In a Congregational church, choirs sing Russian, Orthodox, Roman Catholic, Lutheran, Reformed—all sorts of compositions. In fact, anthems not mentioning a word of religion are sometimes used. Freer religious thought and interpretation of the Christian religion have brought great opportunities for choirmasters to train their choirs in singing all sorts of music. The greater and more contrasting the variety of their repertoire, the greater is their claim to distinction. I do not claim that choirmasters should immediately go out and buy Stravinsky's "Symphony of Psalms." Even in these liberal days the musician who does that is liable to be drawn and quartered by a long-suffering congregation. But give such composers as Carl Mueller, Healey Willan, Carl August Fischer, Arnold Bax, Gustave Holst—others galore—give them a break by at least getting samples of their works.

A lot of this does not apply to all choirmasters. Only parts will apply to some. But there are, in this country, many organists who are not getting to first base in their churches because they are deaf to improvements in discipline, music, and general items of their profession. This is a plea from a great army of earnest, willing singers who are panting for anthems and longer and shorter works worthy of their talents and enthusiasms. Such works have been composed. It lies only with forward-looking musicians to gather together such choirs and afford them an opportunity to enrich their own lives by enjoying such singing, and enrich other lives by the inspiration of that singing.

—T.A.O. POLICY—

This magazine was founded in 1918 because even in those days there were those who believed the organ world should have a journal of its own for the discussion of strictly professional and technical problems. Our endeavor is to confine 95% of our space to exactly that sort of material. Innumerable programs, reports of social meetings with long lists of those who were present or took part, cannot contribute to the welfare of all alike and are therefore excluded.

Forts and Flying-Fields

Where Organs, Organists, and Chapels Preach Sentiments of Peace and Goodwill
To Those Whose Preparedness Insures Peace

By R. P. ELLIOT



FORT BENNING, near Columbus, Georgia (10½ miles) was established in 1918. It is the Infantry School of the Army, and has a large commissioned personnel, due to instruction requirements. Lawson Field provides aviation facilities.

The Georgian Chapel is modeled upon the Independent Presbyterian Church of Savannah, which, in turn, is attributed to Sir Christopher Wren. Hentz, Adler & Schutze of Atlanta are the architects. The auditorium is 47'6" square, with side and rear galleries, the total inside length being 85'. The ceiling height is 25' in the flat portion, 32' in the domed center. Seating 384 in addition to 15 in the chancel choirstalls, the relatively large audience for the cubic contents of the building results in an extended acoustical range, from 2.7 seconds reverberation when empty, through 1.7 seconds when half filled, to 1.2 seconds with all seats occupied. The nave floor is cork tile, gallery floors asphalt tile, chancel and sanctuary stone. The walls are wood wainscot and hard plaster, nave and chancel ceilings mild acoustical plaster, rated at 0.35 absorption at 512 cycles.

The organ is divided, over rooms on both sides of the chancel, the chambers ample in size but with somewhat restricted tone openings, especially on the Swell side, screened by handsome cases with pipe-fronts in gold and simple banding in soft tones, all designed by the architects. The stop-tongue console is on the left side of the chancel, with choirstalls on both sides. The blower, a 2 h.p. Spencer Orgoblo, is well situated in the basement with air intake from outside. The organ is an Estey.

The specifications show the organ to be essentially straight in its composition, its resources augmented by octave-extension to obtain a 4' Flute in the Great and 4' Salicional in the Swell, in addition to the independent 4' stops on both manuals. Provision of a medium-powered chorus reed was deliberate, and orchestral reed-tone is made available by inclusion of the independent Nasard.

Each chamber has its own Pedal, in the Great a metal Diapason of 44 pipes, in the Swell a suitably-scaled Rohrbordun extending the manual Rohrfloete, used on the Pedal at 16 - 10⅔ - 8 pitches. The builder has used his patent basses instead of stopped pipes to carry down the Melodia through the bottom octave in open tones. The metal pipes are spotted-metal, 45% tin, from tenor-C up, the strings from AA-sharp up, with the exceptions of a bright Harmonic Flute 4' of pure tin and the Pedal Diapason of 25% tin.

A sufficient, but reasonable provision of adjustable combinations is indicated, and the list of accessories is complete and self-explanatory.

FORT BENNING, GA.
FORT BENNING CHAPEL
Estey Organ Corporation

Specifications by R. P. Elliot

V-12. R-12. S-18. B-6. P-871.

PEDAL 5": V-1. R-1. S-5.

16 DIAPASON-G 36 24z20m 44

Rohrfloete 4.12x5.14 (S)

10 2/3 Rohrfloete (S)

8 Diapason-G

Rohrfloete (S)

GREAT 5": V-4. R-4. S-5.

EXPRESSIVE

8 DIAPASON 43 61s12z 73

DULCIANA 58 61s12z 73

MELODIA 3.2x3.12 85

Scale at C: 2.7x3.1. Bottom octave of Has-
kell-patent open pipes of half-length.

4 OCTAVE 57 1/2t 73s

Melodia

Tremulant

SWELL 5": V-7. R-7. S-8.

8 GEIGEN DIA. 47 61s12z 73

ROHRFLOETE 24sw61s 85wm16'

CC: 2.12x3.7; C: 65.

SALICIONAL 60 75s10z 85

VOIX CELESTE 59 63s10z 73

4 HARMONIC FLUTE 58 73t

Salicional

2 2/3 NASARD 70 2/3t 61s

8 CORNOPEAN 4" 54r 73

Tremulant

Couplers 12; Combons 15; Crescendos 3 (G. S. Register); Blower, 2 h.p. Orgoblo.

ACCESSORIES

The following accessories are common to all four organs given herewith and to the others described in the text.

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 15: 3-P. 4-G. 4-S. 4-Tutti. Manual combons operate also the one-section couplers.

Stop-tongue console, solid music-rack.

Pitch, A-440, at 70°.

Bench adjustable for height.

Synchronous electric-clock.

Register Crescendo cuts out Tremulants at pre-determined point, as does also the tutti reversible.

Reversibles: G-P. Full-Organ.

EXPLANATIONS

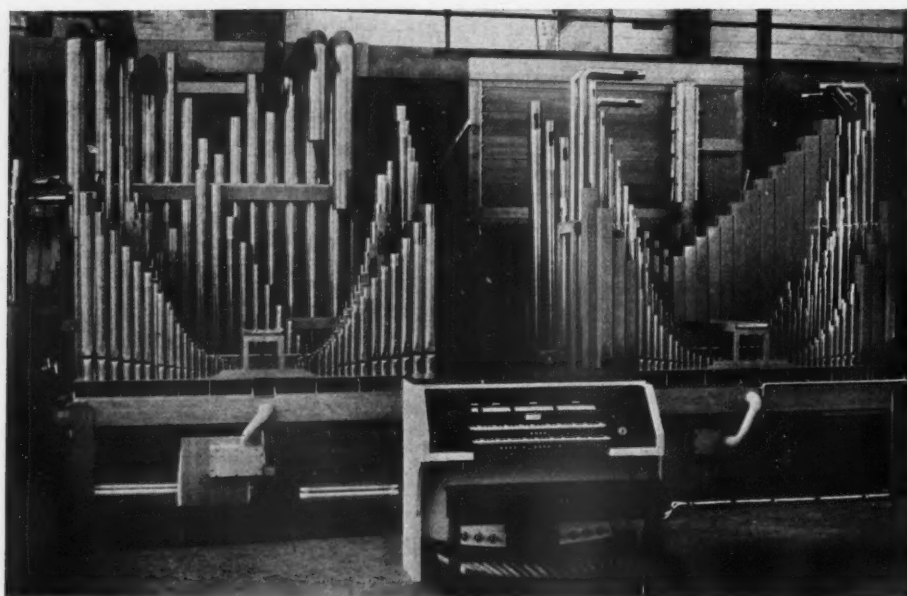
In the Fort Benning Pedal Organ our stoplist shows that the Diapason is located with the Great. And our new method of indicating scales in 16th-inches shows that the Pedal Rohrfloete at 16' pitch has a scale of 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8; this method of scale-presentation is adopted purely for convenience in printing; all fractions are reduced to 16ths of an inch, and this is followed in all similar scale dimensions, whether flues or reeds.

In the Fort Meade Swell Rohrfloete we indicate the scale at 8' C and at 16' CC.

Wherever an 8' manual register is extended by adding a 16' bottom octave, the CCC scale is indicated where the bottom octave is used, in the Pedal.

Fort Bragg, established 1918, ten miles out of Fayetteville, N. C., is a Brigade Post of Field Artillery, the 122,000 acres providing amply for full-range practise. Pope Field, located on the Reservation, is a well-equipped aviation unit with excellent modern hangars and auxiliary buildings for airplanes, dirigibles and balloons.

This is in the center of the Cape Fear country, an



FORT BRAGG CHAPEL ORGAN

in the erecting room of the Moller factory in Hagerstown, Md. Our photo was taken from the back of the organ; the crescendo-shutters will be observed therefore back of the pipework. The pipes at the right stand in a chamber 12' high, those on the left in a 13' chamber. When the instrument is erected in the Fort Bragg chapel the pipes will be turned to face the other way, obviously.

old Scottish community founded after the Battle of Cul loden Moor, Invernesshire, in which the Jacobite army was destroyed and the fate of the House of Stuart decided, in 1746. The body of the first immigrant settler, accompanied to the grave by Flora Macdonald, Scottish heroine-patron of the settlement, lies buried within the Fort lands. The First Presbyterian Church in Fayetteville, dating from 1800 and sympathetically restored by Hobart Upjohn, contains a good Adam Stein two-manual organ dating from 1900.

The Chapel at Fort Bragg was built from the same plans as that at Fort Benning, the description of which applies until we come to the organ, and that follows the same specifications except that the Swell Nasard is prepared for future insertion, the Melodia bass is stopped-wood, and the builder is Moller. There are small differences in scaling of wood pipes, which scarcely call for a repetition of the stoplist. CC Melodia is $3\frac{1}{2} \times 4$ and CC Rohrflöte is $2\frac{13}{16} \times 3\frac{11}{16}$. CCC Rohrbordun is $5 \times 5\frac{7}{8}$.

Langley Field is close to Hampton, Va., in that group of communities which includes Old Point Comfort, Newport News, Norfolk and Portsmouth, around the mouth of Chesapeake Bay. The Post was founded in 1916, is the largest Air Corps Tactical Command of the Army, and has complete facilities for housing and conditioning airplanes, hydroplanes and dirigibles. The General Headquarters Air Force Command will be established at Langley Field, ultimately to reach a strength of 1,000 combat and observation planes, and service units. Here also is located the Langley Memorial Aeronautical Laboratory of the National Advisory Committee for Aeronautics, a government activity of major importance, "for coordination of research needs of military and civil aviation."

A brief digression is justified, since this is "the largest and best equipped aeronautical research laboratory in the world," and much of its apparatus is unique. The new wind-tunnel, which lately received considerable attention

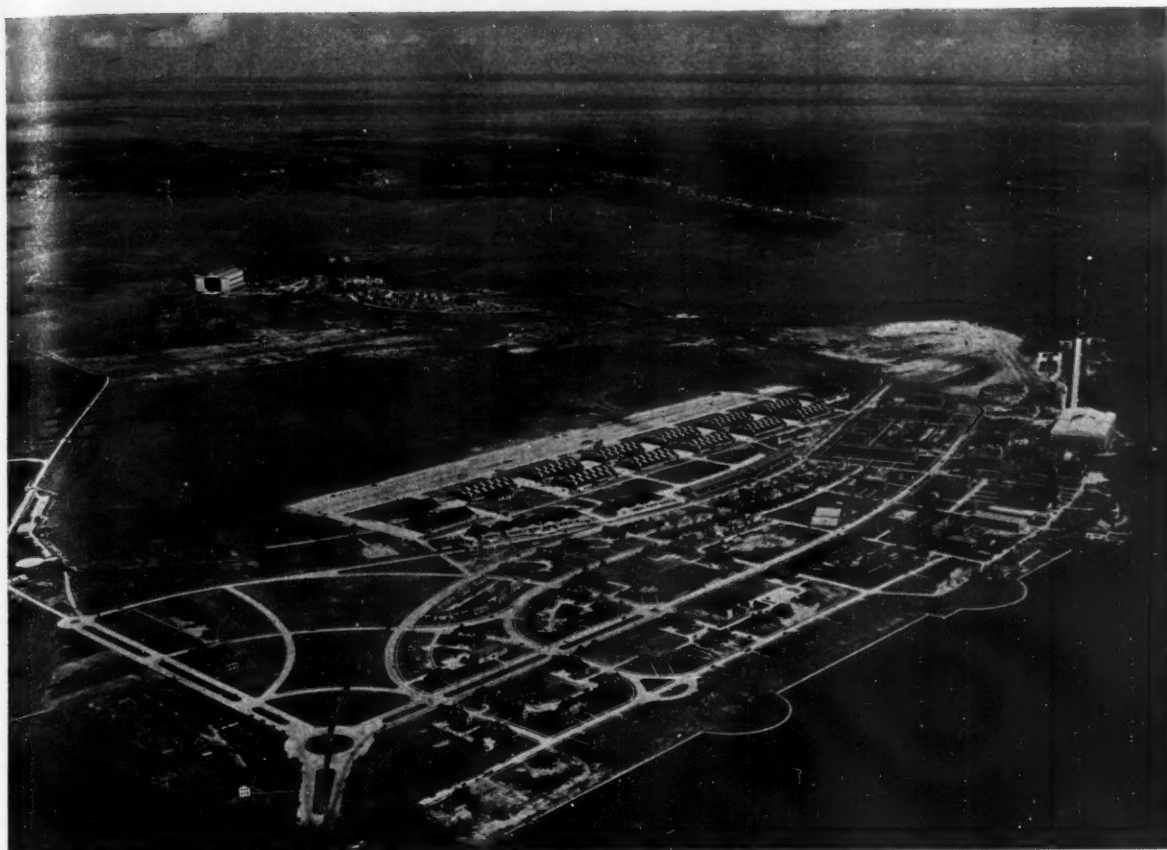
both in the scientific and popular press, is the only one in existence in which tests can be made on a complete airplane. Two 4000-h.p. motors drive 36'-diameter propellers to develop a wind stream having controlled velocities ranging from 25 to 118 miles per hour. Construction has been started on another wind-tunnel that will give air velocities to 500 m.p.h. Tank facilities for securing accurate data on hydroplanes and amphibians analogous to the information obtained from air tests are available, one such tank being 2,000' long.

This is a Tudor Gothic Chapel, Wickham C. Taylor of Norfolk, architect. The length of the auditorium including chancel (as all these figures will do) is 102', width 37', the ceiling rising from 12' at the walls to 40' at the ridge. The nave seats 266 and the chancel a choir of 20. The floors are quarry tile, walls brick in the nave and hard plaster in the chancel and sanctuary, nave ceiling wood beams and fibre-board of low sound-absorption, chancel ceiling hard plaster. The resonance figures 2.2 seconds empty, 1.5 seconds half filled and 1.2 seconds with full seated audience.

The organ is divided, in good chambers over rooms on both sides of the chancel, having excellent tone openings, suitably screened by zinc pipe fronts. The stop-tongue console is at the left of the chancel, unfortunately under one section of the organ, but this situation is helped by a supplementary opening in the chamber floor, its expression shutters coupled to the main set in the chancel opening. The blower is on the organ chamber level, in a sound-proofed room over a passage beyond a heavy wall. The organ is by Moller, to the same stop specification as that at Fort Benning, with slightly varied scaling as in the organ by the same builder at Fort Bragg.

Fort Lewis, at American Lake, is 19 miles south of Tacoma, Wash., with military airplane landing facilities on the Reservation. This, a Division Post dating from 1917, has the largest Infantry garrison in the northwest, and is of rapidly growing importance.

Plans for the Chapel were drawn in the office of the



LANGLEY FIELD, VIRGINIA

Official photograph, U. S. Army Air Corps, courtesy of Adjutant General James F. McKinley. What a delightful little city this really is. In the background is the dirigible hangar, and to its right are quarters for the non-coms. The Commanding Officer's residence is just back of the first circular wharf, and back of the second one toward the right edge of the picture is the hospital, and in the second block behind it the new chapel has been erected, housing a Moller organ. The world-record wind-tunnel mentioned by the Author is in the large building with the white roof at the center of the right edge of the photo, and back of it runs the seaplane channel or testing tank—visible in the photo only as a long white line. What a pity that some of our finest young Americans in the aviation service hardly a year ago should have been taken from such scenes as this, by command of an ignorant and peevish bureaucracy in Washington, and sent to their doom in an air-mail service for which the army never had the slightest opportunity of fitting them through experience. How many went to their death in that utterly needless sacrifice, undertaken by the White House against the advice of the finest aviation intelligence in America? However, that is past, but by no means forgotten, and in these beautiful and efficient flying-fields—of which every American is a proud part-owner—the army now trains the future aviators upon whom we can all confidently depend for defense if the rulers of the nations find it once more delightful to plunge headlong into another orgy of mass-murder. If you are an unusually good walker you could probably go from the entrance triangle in the foreground, over beautifully paved roads, by the shortest route, and reach the dirigible hangar an hour and fifteen minutes later. The grand old Army doesn't do things by halves.—T.S.B.

Post Constructing Quartermaster. Italian Romanesque, 107' long by 42' wide and 48' high, it seats 384 in the nave, 42 in the gallery choir and 30 in the chancel choir. The floors are linoleum on concrete, walls hard plaster, stucco texture finish, in the clerestory applied over 1" insulite. The nave and sanctuary ceilings (not the chancel) are BBB acousti-celotex 0.90 absorption, aisles 1" insulite about 0.25 absorption. With the large cubic contents, the building, even when filled, will please the organist. The figures are: empty 2.7 seconds, half filled 2.03 seconds, filled 1.63 seconds.

This is the only organ of the group to be located in a "west end" gallery, where it stands out boldly, with plenty of speaking-room in all directions. The open Great is on the right, Swell on the left, main Pedal linking the manual sections, with part of the 16' metal Diapasons utilized as a speaking-front. The oak case extends 31' across the gallery, the side sections having a maximum height of 22' from the top step of the choir, the center section dropping to 13' to clear a fine rose-window. The organ proper stands on the gallery floor 3' lower than the case, as does the stop-tongue console at the front of the gallery, with the organist

facing the choir. Connections and canceling pistons are provided for a duplicate console to go in the chancel, with conduits and wind-pipe already in place. The blower, a 2 h.p. Spencer Orgoblo, is located in an adjoining room on the gallery level, separated by a thick concrete wall. The organ is by Reuter.

The specifications follow closely the stoplists of Fort Benning and Langley Field, but with differences in scaling and voicing, and the provision, important in this Chapel, that the Great Organ and Pedal Diapason are in the open. The Great Octave 4' is of larger scale and not tapered. The Voix Celeste runs down to AA, an English practise much to be preferred to the common American one of stopping at tenor-C when not running through to CC.

FORT GEORGE G. MEADE, MD.

FORT GEORGE G. MEADE CHAPEL

Geo. Kilgen & Son

Specifications by R. P. Elliot

V-11. R-11. S-16. B-5. P-801.

PEDAL 5": V-1. R-1. S-4.

EXPRESSIVE

16 MAJOR BASS-G 6.15x9.7 44sw

Rohrfloete 4.9x6.7 (S)

8 Major Bass-G

Rohrfloete (S)

GREAT 5": V-4. R-4. S-5.

EXPRESSIVE

8 DIAPASON 43 61s12z 73

DULCIANA 58 61s12z 73

MELODIA 3.4x4 12sw6low12s 85

4 OCTAVE 57 1/2t 73s

Melodia

Tremulant

SWELL 5": V-6. R-6. S-7.

8 GEIGEN DIA. 47 61s12z 73

ROHRFLOETE C-65 24sw61s 85wm16'

CC: 2.14x3.9

SALICIONAL 60 75s10z 85

VOIX CELESTE 59 64s

Scale as of CC

4 HARMONIC FLUTE 58 73t

Salicional

8 CORNOPEAN 4" 73

Tremulant

Couplers 12; Combons 15; Crescendos 3 (G. S. Register); Blower, 2 h.p. Orgoblo.

Fort George G. Meade, between Baltimore and Washington, a Brigade Post of Infantry, large in extent and personnel, was established during the World War and at times quartered as many as 70,000 men. Now, as a permanent camp, the Major General commanding the Third Army Corps lives here, and all troops of the Third Corps Area are brought together for tactical training once a year. Besides the regular Army activities, there is the annual training of the Reserve Officers' Corps (organized reserve, commissioned), Reserve Officers' Training Camp (college units), Civilian Military Training Camp (about 2,000 men, Plattsburg idea), and a camp of the Civilian Conservation Corps.

The Post has been completely rebuilt in red brick and the frame structures of the old Camp Meade abandoned. The motif of the new buildings is early Colonial. The Administration building with its interesting cupola is an adaptation of Doughoregan Manor, home of Charles Carroll of Carrollton, a signer of the Declaration of Independence. The Chapel was worked out by the architect, Robert F. Beresford of

Washington, on the lines of the right wing, which was the chapel, of the Manor.

The auditorium of the Chapel is 80' by 37' and 26' high to an arched ceiling, seating 240 besides 18 in the chancel choir and 20 in the gallery choir. With tile floors in the nave, white marble in the chancel and sanctuary, hard plaster walls, and a nave ceiling of acoustical plaster with absorption coefficient of 0.35 at 512 cycles, the empty room gives 2.3 seconds reverberation, half filled 1.7 seconds, and fully occupied 1.3 seconds, very satisfactory indeed.

The organ is divided, over rooms on both sides of the chancel, in very low chambers which necessitated laying down some of the basses and considerable mitering, but with excellent tone-openings screened by wood and metal grilles. The stop-tongue console is at the left of the chancel, and a duplicate console is to be installed later in the "west end" choir gallery, all provisions of conduit, wind-pipe, cancel pistons and action connections having been made. The blower room, with a 2 h.p. Spencer Orgoblo and reservoir, is in the basement. The organ is by Kilgen.

The specification shows some of the characteristics of those which have been described earlier, with the tapering Gemshorn Octave giving an alternate to the straight 8' Diapason tone in the Great, and the octave extension by which a secondary 4' stop is obtained on each manual. The Pedal is based on a stopped-wood Major Bass 16' of 44 pipes, fully adequate to the needs of the building.

RANDOLPH FIELD, TEXAS

RANDOLPH FIELD CHAPEL

M. P. Moller Inc.

Specifications by R. P. Elliot

V-13. R-13. S-21. B-6. P-932.

PEDAL 5": V-1. R-1. S-6.

16 DIAPASON-G 24z20m 44

Rohrfloete 5x5.14 (S)

10 2/3 Rohrfloete (S)

8 Diapason-G

Rohrfloete (S)

Chimes (G)

GREAT 5": V-4. R-4. S-5.

8 DIAPASON 43 61s12z 73

DULCIANA 58 61s12z 73

MELODIA 3.8x4 12sw6low12s 85

Inverted mouths

4 OCTAVE 57 1/2t 73s

Melodia

8 CHIMES 21

Tremulant

SWELL 5": V-8. R-8. S-9.

8 GEIGEN DIA. 47 61s12z 73

ROHRFLOETE C-66 24sw61s 85wm16'

CC: 2.13x3.11; inverted chimneys.

SALICIONAL 60 75s10z 85

VOIX CELESTE 59 63s10z 73

4 HARMONIC FLUTE 59 73t

Salicional

2 2/3 NASARD 70 2/3t 61s

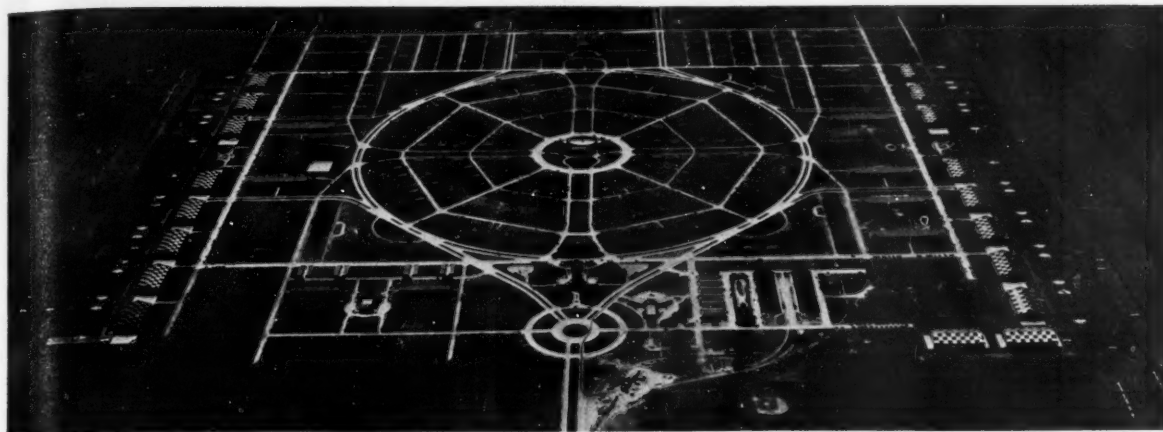
8 CORNOPEAN 4" 54mr 73

VOX HUMANA 1.8" 61

Tremulant

Couplers 12; Combons 15; Crescendos 2 (S. Register); Percussion, Deagan.

Randolph Field, 15 miles northwest of San Antonio, Texas, established 1928, is the Army's largest aviation field, the Air Corps training center, with School of Aviation, Medicine, Photographic Section and other



RANDOLPH FIELD, TEXAS

Official photograph, U. S. Army Air Corps, courtesy of Adjutant General James F. McKinley. Note the baseball diamond in the right foreground. Immediately back of the double-circle entrance is the Administration Building with its high tower, and back of that is the Commandant's residence; beyond, in the inner circle, is the officers' club with their own swimming-pool (a miniature white spot in the plate). The new chapel housing a Moller organ is now built in the triangle just left of the double-circle entrance. Non-coms, those necessary evils (we presume), are, as usual, housed outside the circle, and beyond their quarters, at the edges of the field, are the hangars. Airplanes can land outside the post, on the fields of special grass, from any direction. A swimming-pool for the non-coms will be found left of the large circle; two more are in course of completion. If you have good eyes (and if we have a good engraver) you will detect some airplanes on the landing-fields in various spots around the post. How vast is this field? We could probably take a slice of New York City, from 42nd Street to 57th Street, move cross-town an equal distance, and drop it onto Randolph Field without moving any of the hangars.—T.S.B.

services. Commonly known as "The West Point of the Air," it gives the primary flying instruction, advanced courses still being given at the older Kelly Field, five miles to the south of the city, scene of great activity during the World War. Four other Army Fields are grouped in and around San Antonio, all-year flying weather being a reason for this.

The Chapel is Spanish, from plans drawn in the Architectural Section, O.Q.M.G., in Washington. Its interior length is 73', width 44' and mean height 32'. There are 230 seats in the nave, 82 in the gallery, and choir-stalls for 20 in the chancel. The floors are quarry tile, walls hard plaster troweled to a modified Spanish texture, ceiling wood beams and hard plaster supported above heavy wood trusses. The "west end" wall and side walls of the gallery, as also the ceiling of the aisles, are treated with acoustical tile of 0.61 absorption. The result is one of the best among the chapels, 2.3 seconds reverberation when empty, 1.64 seconds half filled, and 1.32 seconds fully occupied.

The organ is installed in a large chamber over rooms on the right side of the chancel, a duplicate of which is available on the left side in the event of future enlargement. The Great and main Pedal are in the open, immediately back of a beautiful Spanish grille, the Swell and remaining Pedal under expression farther back in the chamber. The stop-tongue console is just below, and the blower in the basement. Moller is the organ builder and Deagan furnished the Chimes.

FORT SILL, OKLA.
FORT SILL CHAPEL
M. P. Moller Inc.

Specifications by R. P. Elliot

V-8. R-8. S-20. B-12. P-601.

PEDAL 5": V-1. R-1. S-4.

16 MAJOR BASS 6.6x8.2 44sw
Claribel Flute 5x5.14 (G)

8 Major Bass
Dulciana (G)
GREAT 5": V-3. R-3. S-5.

EXPRESSIVE

8 DIAPASON 45 61s12z 73
DULCIANA 58 80s12z 92
CLARIBEL FL. 24sw61ow12s 97wm16'
CC: 2.13x3.11

4 Geigen Diapason (S)
Claribel Flute
Tremulant

SWELL 5": V-4. R-4. S-11.

16 Dulciana tc (G)
8 GEIGEN DIA. 47 73s12z 85
Dulciana (G)
Claribel Flute (G)
SALICIONAL 60 61s12z 73
VOIX CELESTE 59 61s3z 64
From AA; scale as of CC.

4 Dulciana (G)
Claribel Flute (G)
2 2/3 Dulciana (G)
2 Claribel Flute (G)
8 CORNOPEAN 4" 54mr19m 73
Tremulant

Couplers 12; Combons 15; Crescendos 2 (G-S. Register).

Fort Sill, five miles out of Lawton, Okla., with Post Field adjoining, is the oldest of this group, established in 1866. This is the Field Artillery School, or School of Fire, as it is known in the Service, a large and very important Post.

Leonard H. Bailey of Oklahoma City designed this Chapel in perpendicular Gothic. It is 88' by 35', rising to a height of 39', and seating 212 in the nave and 18 in the chancel choir. The nave floor is battleship linoleum on cement, the chancel floor oak, walls finished in smooth hard plaster and the oak beamed ceiling

filled in with medium-absorption acoustical board, affording the excellent acoustical condition for the size and purpose of the room, of 2.3 seconds reverberation when empty, 1.7 seconds half filled, and 1.34 seconds with full audience.

The organ is in a single well-filled chamber at the left of the chancel, at floor level, with a good arched tone-opening. The screen is an elaborate wood and metal grille, designed in the Architectural Section of the O.Q.M.G. The stop-tongue console, completing the design, is set in front of the screen, the organist facing the choir. The blower, $1\frac{1}{2}$ h.p. is in a room built for it in the basement. The organ is by Moller.

Although the back wall was moved from the position shown in the original plan, to give a chamber depth of 6' 6" with a length of 11' 6" and an irregular height from 8' 6" to 11' 7", it remained impossible to divide the organ for double expression or to leave any part of it unenclosed. The latter plan was not considered a proper solution in this chapel in any event. The space being so small and the entire organ being enclosed, it was both practicable and desirable to carry the extension principle further than mere octave-duplexing, while preserving tonal balance. Naturally, as at Fort George G. Meade, the Pedal had to be of stopped-wood pipes, and is fully adequate.

As signed, the contract called for an independent Gemshorn Octave 4' with 73 pipes, but when it came to the final layout the builder found something had to be given up, and it was agreed that this should be the substitution of a Geigen Octave 4', extension of the Swell Geigen Diapason, for the independent stop, which worked out admirably.

The organ now contains eight sets of pipes, including the Pedal 16-8 of 44 pipes, where originally it had nine. Four manual sets are straight, three extended, and the Pedal remains as before. The specification and plans have been shown to a number of organists

and builders, and none has suggested a better, nor any doubted the tonal adequacy of the organ in the Chapel, or the musically artistic result; opinions which have been justified by the finished installation.

T. A. O'S SPECIFICATIONS

With this issue we take another advance step in devising and using an abbreviation system whereby the complicated details of organ-building may be put on paper exactly—as is the case in every other science in the world. When we began operations eighteen years ago we sometimes had difficulty getting exact data as to how many pipes the organ had. Nowadays we can occasionally get the number of pipes exactly right, and add the wind-pressures and an occasional scale or two; and when we get hold of an enthusiast we can get a great deal of vital information.

Herewith we present our latest revision of the stop-list abbreviations. One letter may be used for two or more purposes. Thus s is used for four and t for three, but this results in no confusion because of the way the abbreviations are used and because the reader already knows about what to expect and where to look for it. Strangely enough, the most vital detail of all is the one that receives the least attention, namely the dynamic strength. If an organist gets an fff reed added to his registration when he intended to get an mp reed, the whole world knows it; dynamic strength is more important than pitch in actual playing. We may talk about our classic ensembles till we are blue in the face, but if we neglect the element of dynamic strength in every single item of that classic ensemble, we are bound to be, like Mr. Crawford's wife, 'very unhappy.'

We are indebted to Mr. Elliot and to Senator Richards for the present revision of our system of abbreviations; in them we have two gentlemen with infinite capacity for answering questions patiently.—T.S.B.

Germany Again: Article 9:

Johann Sebastian Bach

His Land — His People — His Music — Himself

By the Hon. EMERSON RICHARDS

EDITOR'S PREFACE

The Author's book on Bach is promised for publication this fall. He has kindly placed at our disposal the complete manuscript. The article herewith is the first of a series, taken from the forthcoming book, with such omissions as time, space, and other considerations automatically impose. For the immediate present, the series on German organs may seem to be interrupted; but just as Bach and the organ are inseparable, so also will we discover as the articles progress that the discussion of German organs has by no means been either forgotten or abandoned. For the next few months it is to be our privilege to deal intimately with the name that stands above all others in the realm of organ music. The materials to be presented here will comprise a connected story, much more complete than has ever yet been offered in music journalism anywhere.

THURINGIA—The Bach country—is in central-western Germany. In its physical aspects it is in marked contrast to northwestern Germany whence we began our journey. The country is rolling, sometimes almost rugged, with the hills and mountains thickly forested. The isolated farmhouse of the north gives way to the semi-fortified village. Here the farm buildings consist of a massive quadrangle of which the farmhouse serves as one boundary, the farm buildings the other two, and the farmyard itself is enclosed with a heavy brick or stone wall. The houses are of half-timber construction with the intervals between the timbers filled in with brick and plaster.

In the center of the villages we find the inevitable platz and the church surmounted by the curious bulbous spires peculiar to the country. The odd shape of the spires reminds one instantly of a Byzantine influence for which there seems to be no historic reason. The steeples themselves consist of a square brick tower

surmounted by at least two of these bulbous excrescences which look like two onions, empaled upon a slender spike. The roofs of the buildings are of red tile which adds a splash of color to the somber background.

* * *

Thuringia lies at the crossroads of Germany. Its soil has borne the marching feet of Roman, Goth, Saxon, Swede, Bohemian, Austrian and Gaul. Through its winding valleys marched the armies of Gustavus Adolphus, Tilley, Frederick and the victorious Napoleon. Within its confines the mighty Luther gathered strength to initiate the Reformation. Out of this environment came the first of the Bachs early in the sixteenth century.

To the student of genetics there can be no more interesting study than this extraordinary family. The persistence of a hereditary trait through a great majority of the members of a large family for several generations has but few parallels and when that predisposition is of an artistic nature, such as music, the instance is almost unique. Of the forty-eight direct descendants of Veit Bach who reached maturity and who appear on Johann Sebastian Bach's own genealogy, no less than forty-five were musicians and a forty-sixth was an organ builder. Of this number, twenty-seven were either cantors¹ or organists; the rest were nearly all professional musicians. Since Johann Sebastian's genealogy does not include his own descendants nor any of the family born after 1722, with the exception of two members added to the genealogy by Karl Philipp Emanuel, the tale is only half told, since not only did the musical strain persist in Bach's brilliant sons but in other members of the family down to the middle of the nineteenth century.

The name of Bach first appears in Thuringia at the very beginning of the sixteenth century, almost coincident with the discovery of America. One branch of the family centered around Gräfenroda, a village about twelve miles southwest of Arnstadt. By the middle of the same century a second branch of the family had appeared at Wechmar. Another offshoot appears at Rockhausen, to the north of Arnstadt, and still another

at Molsdorf nearby. Of these various branches, probably all of whom were somewhat related, the Wechmar branch is the most important.

A Hans Bach was living in Wechmar in 1561. The family of which Johann Sebastian is a descendant begins with Veit Bach, a miller, who died in Wechmar in 1619. Terry and Spitta suppose that Veit was a son of Hans, but of this there is no proof. Veit was a baker and miller by trade, a musician by avocation. The date of his birth is unknown. Early in life he emigrated to Hungary. Oppression of Protestants which began in that kingdom subsequent to 1576 caused his return to Wechmar shortly afterwards, where he again set up as a miller. The mill itself still stands beside the swiftly-moving and noisy Apfelstädt, a Thuringian mountain-stream that rushes by the north side of the town. Sebastian, writing of Veit in the genealogy, says:

"He took the greatest delight in his cythringen, [a zither or lute] which he even took into the mill with him. He was in the habit of playing it while the mill worked. A sweet noise they must have made together! At least it taught him to keep time and this was the beginning of music in our family."

Veit had at least two sons. Most of his biographers insist there were more. Apparently the elder was Hans Bach, through whom Sebastian descends. Lips Bach, the younger, founded another musical branch of the family. Lips died in 1620, leaving a son Wendel, whose son Jakob was cantor at Steinbach. The great-grandson Johann (1677-1741) was the court cantor at Meiningen. He was a man of considerable musical talent whom Sebastian held in high esteem. This branch of the family were painters as well as musicians and both Johann and his two sons who were organists also excelled as portrait painters.

The older son, Hans, was Sebastian's great-grandfather. He showed a special talent for music and soon deserted his trade of baker for the more congenial life of a professional musician. He received instruction from Caspar Bach at Gotha. "Hans the Spielmann" (Hans the Player) enjoyed a wide reputation and he and his fiddle frequently appeared in Gotha, Arnstadt, Erfurt, Eisenach, Schmalkalden and Suhl to assist the town musicians on festive occasions. Apparently a man of wit and engaging personality, he seems to have been the most popular and most widely known of the Bach clan of that time. He fell a victim of the plague in 1626.

Hans was survived by three sons, of which Johann, the eldest, was born in 1604. The musical instinct now came to the surface with peculiar strength. Johann was little less than an infant prodigy. He received instruction from Hoffmann at Suhl and later settled at Erfurt where he was the organist at the Predigerkirche. There he married Hedwig Lämmerhirt and founded a line which included numerous musicians. The Lämmerhirt name is significant because the same family provided Sebastian with his mother three decades later.

¹The Cantor in the seventeenth and eighteenth century German town was nearly always a municipal employee, selected by the secular authorities to supervise the ecclesiastical music in the State-controlled churches. He was not the organist, although sometimes in the smaller towns he also fulfilled this function. Generally it was his duty to train the choirs and provide the music, even to the extent of composing suitable music for both general and special occasions. If there was a school attached either to the church or controlled by the municipality, the cantor as a part of his duties would in all probability be required to teach both the theory and practise of music as a part of the curriculum; in this respect his duties were sometimes broadened to include other subjects. He was not a choirmaster in the ordinary sense of the term. His duties were much broader and more responsible, requiring a much higher degree of musicianship than would be requisite for mere supervision of a boychoir. Only men and boys were admitted to the Lutheran choir of this period; consequently the municipally-operated schools usually furnished the church choirs. The cantor was not selected by the church authorities but was chosen by and responsible to the municipal government. If the preacher and the choirmaster did not agree, it was the preacher's hard luck and there was nothing he could do about it.

²Wechmar is a village situated about six miles from Gotha in the direction of Arnstadt and about twelve miles from the latter.

A third son of Hans, Heinrich Bach, was organist in Arnstadt about 1641. Of his descendants and their influence upon Sebastian we will have more to say hereafter. Hans' second son, Christoph, was the grandfather of Johann Sebastian Bach. He was born in 1613 in the Spielmann's house near the mill. He was educated as a secular musician, specializing, like his father, on the stringed instruments. He was early attached to the service of the Ducal Court at Weimar. Later he removed to Saxony where he married Maria Grabler whose father was a town-musician in Prettin. In 1642 he was one of the town-musicians in Erfurt and in 1654 he removed to Arnstadt. At the time of his death in 1661 he enjoyed the title of Court and Town Musician.

THE BACH LINEAGE

VEIT BACH, d. 1619, *Great-Great-Grandfather*
 HANS BACH, the Spielmann, d. 1626, *Great-Grandfather*
 CHRISTOPHER BACH, 1613-1661, *Grandfather*
 JOHANN AMBROSIOUS BACH, 1645-1695, *Father*
 JOHANN SEBASTIAN BACH, 1685-1750

It is well at this point in contemplating the various forces which combined in making possible the many-sided Sebastian to consider not only the hereditary predisposition—the influence of the traditional musical instincts of the Bach family—but likewise the somewhat specialized form in which the family split with the descendants of Hans the Spielmann. The older and the younger brothers were essentially church musicians. Christoph and his sons carried on the secular tradition which was to give to Sebastian his early mastery of instrumental music. Christoph's three boys were born at Erfurt. The oldest, Georg Christoph, was born in 1642. He was cantor at Themar in 1668 and later at Schweinfurt. The two other boys, Johann Christoph and Johann Ambrosius, were twins born in 1645. The two boys were what are scientifically classified as identical twins, being so much alike that Sebastian himself says their own wives could not tell them apart. They were still children when their father moved to Arnstadt. They both studied the violin, both grew up as musicians with identical musical tastes, and such was their similarity to each other that one did not long survive the other.

Ambrosius settled in Erfurt in 1677 where he was one of the town musicians. Christoph was appointed hofmusicus or court musician to Count Günther at Arnstadt in 1671. He differed somewhat from his brother with regard to his domestic affairs. His first adventure in the realms of the tender passion resulted in a breach-of-promise suit which occupies many pages of the Arnstadt Consistory's records. Then a widow gave him a considerable property upon Christoph's agreeing to provide her daily with "a hot roast and two measures of beer," a gastronomic catastrophe that speedily encompassed her death. He did not marry until 1679. Further misadventures pursued Christoph due to disputes over his rights as a town musician. However, in 1692 Count Anton Günther appointed him both hofmusicus and *stadtpfeifer*, which offices he continued to hold until his death in 1693.

*Town trumpeter, or more freely, official town musician.

Ambrosius, Sebastian's father, specialized on the viola and the violin. Apparently his teacher was his father until his death when Ambrosius was a lad of seventeen. What happened during the next six years is not recorded. In 1667 he was appointed a member of the town musicians at Erfurt and on April 8th, 1668, he married Elizabeth Lämmerhirt, the daughter of one of the municipal councilors.

The Lämmerhirt family was native to Thuringia and of peasant origin. It seems on the whole to have prospered and risen to a position of affluence and influence in the country of its origin. As we have before observed, the Lämmerhirt and the Bach families more than once united. Of this marriage four sons and two daughters survived the perils of infancy. The family did not long remain at Erfurt but in October of 1671 Ambrosius removed to Eisenach where later the youngest of four brothers, Johann Sebastian, was destined to be born in 1685.

* * *

Confined within a small strip of territory not more than fifty miles long and about fifteen miles broad we have what may be called the Bach Country. Within its confines for nearly three centuries this family lived and prospered. Besides its musical inclinations it had other significant attributes. First of all it was of the soil. It must be realized that the position of a musician in the sixteenth and seventeenth centuries was not such as to provide an exclusive career. Thus while many of the Bachs held official positions as organists, cantors, and secular musicians, they could not count upon their offices for their livelihood. Many of them exercised their trades or vocations to eke out their scanty means. They were farmers, artisans, and merchants as well. Consequently they adhered closely to the realities of the land of which they were a part.

The next significant tendency of the Bach family was its predilection to remain in one place. Few of the family dwelt abroad or carried the family name beyond their native Thuringia. This tradition undoubtedly reacted upon Sebastian and in part accounts for the localization of his early fame. It must not be understood that members of the family did not travel abroad. Not a few pursued their musical studies outside of Thuringia, some even journeying as far as Italy. Sebastian himself garnered not a little of his early training in the Saxon northland. His mature years were spent at Cöthen and Leipzig which were adjacent to but not actually in Thuringia.

The third outstanding trait of the Bachs was their clannishness. They established a family morale that seems to have been quite unique. They preserved among themselves a kind of corporate entity which they recognized by an annual family reunion. For a period that extended well over a century the Bachs gathered from all over Thuringia annually at an appointed rendezvous for a day to celebrate the clanly rites. According to Sebastian himself, music played a prominent part in these foregatherings, terminating in a kind of

comic polyphony in which they harmonized simultaneously the words and tunes of several popular songs, amid boisterous good humor.

The Thirty Years' War and the recurrent plagues had conspired to undermine the characteristic German stability. In Thuringia as elsewhere there had been the same kind of a moral let-down such as we ourselves have observed as a result of the Great War. It was inevitable that not only should music itself suffer but that musicians and their guilds should fall into this spiritual morass. In the adjoining Saxony the musicians' guild was constrained to administer a forcible reformation of its members' conduct in a code that was given the force of law. To those who are curious the whole of this code is set out in Volume I of Spitta's Bach.

The Bachs did not find it necessary to imitate their neighbors by committing their professional code to writing. Already the family bore the highest reputation for sobriety, honesty and morality. Many of them, as has been noted, devoted their talents to the church in the composition and performance of ecclesiastical music. Those who became secular musicians nearly always attached themselves to the official community in which they lived, so that they obtained a standing quite different from that in which we are accustomed to view the music profession.

* * *

All these currents of family tradition flowed through the veins of its greatest representative so that we find in the life and music of Johann Sebastian Bach a man controlled by the deepest sentiments of racial solidarity, of ingrained and therefore simple morality, and of a profound sense of duty, both to his fellowmen and to his art.

Martin Luther and Hans Bach were nurtured by the same soil and warmed by the same sun. The sustenance they drew from these primitive elements was to provide the strength that was to uplift and inspire the people of many lands of which they knew not. The Reformation was more than Germanic. J. S. Bach's genius was broader than his fatherland. They were both universal. In them were the same elements—the homely earth—the democratic spirit—the divine inspiration. Great Germans they were but their message was to give hope and comfort to a weary world. Timeless and spaceless was their genius. They belong to all mankind.

EISENACH

We are climbing through the dark forest-covered hills of the northern tip of the Thuringian forest. A turn in the road, and across the valley of the Hörselberg we behold the Wartburg with modern Eisenach sprawling below. Immediately the dramatic panorama of nine crowded centuries sweeps across the inner eye. The Wartburg! What strange mixture of fact and fable clings to that ivy-covered height. What scenes of medieval romance have these Gothic walls beheld. There is the Sängers-Saal, faithfully imitated in the Metropolitan's setting of the second act of Tannhäuser. There

occurred those knightly tournaments of song and minstrelsy that made thirteenth-century Eisenach a medieval center of music. In another wing of the castle are the apartments and chapel of Elizabeth, that saintly lady whose virtuous complacency awakens both our exasperation and our incredulity.

At every point the Wagner music drama seems to intrude upon the realities, peopling the great hall with the medieval magnificence of that momentous song contest. The silence rings with the rushing climax of Tannhäuser's heretical obscenities. While the rocky fastness of the nearby Hörselberg might well hold the secret of Venus's lusty revels. And as one descends the winding path in the gathering gloom we look involuntarily over our shoulders in search of the Evening Star.

Here also is the very room where Martin Luther occupied himself for more than a year in translating the Bible; and in the town below, this son of Thuringia spent his early student days.

Eisenach today has lost much of its romance. A town of about forty thousand inhabitants, it leans rather heavily upon its reputation as a German summer-resort. There is little of the idealism and still less of the traditions of Johann Sebastian Bach left in this modern city. In a quieter part of the town a steeply ascending street opens out into a small square upon which stands a yellowish-colored stucco house topped by a high-pitched red tile roof. It is a commodious and friendly-looking habitation. A large doorway divides the facade into two unequal portions, flanked by small-paned medieval-looking windows to the left, with larger shuttered windows to the right. A fair-sized garden framed in boxwood juts out into the cobble-paved platz. Through the doorway one can discern a wide, paved and beamed hallway, running the depth of the house and looking out upon a brightly-tinted garden beyond. At the end of the hall is a heavy winding oak staircase. A landing near the top leads off to a small sixteenth-century kitchen, mostly occupied by an enormous brick stove and chimney. Adjacent is the none-too-commodious diningroom. Beyond the platform a few steps take us to the main living-quarters on the second floor. We enter a spacious room filled with ancient musical instruments and cases of manuscripts. Next is a small room now occupied by a large four-poster bed and a cradle. In this room tradition says that Johann Sebastian Bach was born on Saturday, *March 21st, 1685.

*Old style; upon the basis of the reformed calendar, the date would be March 31st, 1685.

(To be continued)

—OUR SCHEDULE—

We regret that the growing tendency to wait till the last minute and then provide materials desirable in these pages can no longer be given editorial cooperation. Neither the editorial office nor the printing plant can sacrifice their money and time in handling these very troublesome items. Our schedule is clearly set forth on page 214.

Our First Forty Years

Story of the Flemington Children's Choir School
From its Beginning to the Present

By ELIZABETH VAN FLEET VOSSELLER

5. TWO IMPORTANT PHASES



THE SUCCESS of our first entertainment fired our zeal for more. This first effort had been but little work, and that combined with real fun. Our ambition soared to higher peaks, and the following day found us eagerly planning what we would do next time. In fact, 'next time' became a family joke, as each year, while preparing for the new entertainment at hand, we were at the same time discussing what we would do another year.

Our second performance was a sort of recital: choruses, solos, a quartet by 'the Four,' a piano duet, etc. A little two-part song, "The Butterfly's Ball," fired the imagination of my partner Bessie Hopewell, who was an accomplished dancer, to arrange some gestures and a few steps during its performance. The steps were a trifle dangerous in a Presbyterian chapel, and had to be treated cautiously as a "drill"; but again we got away with it with pronounced success.

The following year we bravely launched into an operetta—a bold venture for a small village in the late nineties.

"The Snow Queen," our first operatic venture, remains a favorite to this day. The music is beautiful, if simple. The story, taken from Grimm's Fairy Tales, is lovely—with action and drama accompanied with charming melody.

The first scene called for a snow-storm. We had every child in the village snipping up paper, to their delight and the consternation of their mothers. Finally, after great preparation and intensive drill, the happy night arrived. The performance, held in the old Opera House, went off flawlessly. The audience was charmed and delighted to know two young girls among them could manage such a finished production.

Of course we were mighty proud of ourselves, and rather vain, too. But I've come to know that vanity of this sort is good. We knew now we could never produce a performance less finished than this one. We had set ourselves a high standard, which we would have to keep. Pride and ambition are hard taskmasters; we had met them both, to be hounded by them forever!

Of course the success of "The Snow Queen" lured us to other operettas, and year after year we produced them in a finished manner, so that the Presbyterian choir grew steadily in popularity among the children. We developed a real working technic, and accumulated stage-properties and costumes which became more valuable as the years went by.

Again the blessed mothers helped us; they designed and made the garments we desired. Indefatigable in their efforts, they not only worked like Trojans themselves, but shamed the indifferent into working also.

And the operettas developed much in the children. They grew in power and assurance at a time when many children were suppressed. But as the choir-work grew, we became too busy to stage operettas (my professional work was absorbing hours of my time) and they had to be discontinued. However, much of the future success of the choir may be traced to the individual power developed by the children through these projects.

While the Presbyterian choir was becoming increasingly popular with the children, I one day fell into a walk

with a prominent young Catholic woman as we met along the street. She regretted there was nothing of this kind for the children of her church. At once my interest and imagination were astir, my enthusiasm fired. I saw the possibility for another singing group.

To be sure I knew nothing of the Catholic Church, but I unhesitatingly told her that if she would gather the children together and find a place for them to meet, I would be happy to take them in hand and teach them the best I knew.

Miss Agnes Foran let no grass grow under her feet, and immediately collected a class. Miss Elizabeth Corcoran, living near the church, graciously opened her house for rehearsals, and Mr. Richard Slattery, a young tenor in the choir, came forward to help us with the Latin, with which I was none too familiar, and to help me with the service.

The Church was fortunate in being served with a delightful priest, Father McKeen, who had left the Presbyterian Church of his fathers, to enter the ritualistic church of his country, Ireland. Father McKeen's familiarity with the Protestant Church made my gesture to help the Catholic children seem most natural; and his ready acceptance and appreciation were a delight. I was too young then to be taken seriously in the village; appreciation of real effort was rare, so the priest's pleasure in the little choir's work whetted my desire to do all I could for him.

There was no authorized hymnal in the church; only a few scattered books of poor material and poorer music from which we learned some hymns. We practised a simple Mass in unison; but I fear the English hymns I introduced might not have stood an approval test of the canons of the church.

Of course the singing was crude. We were just beginning to glimpse the necessity of a good tone; and if the voices were rather raw, they were soft and sweet; so the Children's Choir with my Catholic assistants ran along smoothly.

A little raised platform in a corner of the church near the door, was used for the singers; and here the eager-eyed and restless youngsters were placed. One of the "big girls," Ella Slattery, played the organ while her older brother Dick presided over us to keep the choir in unison with the ceremony at the altar, of which I knew literally nothing. But shortly after our start, Ella Slattery was married and left the village, so I carried on at the organ, guided by the trusty assistance of Mr. Slattery. We did the best we knew how, and everybody, including Father McKeen, was delighted. I'm sure now, as I think about it—in the light of future events, that the effort more than justified itself.

And now my own work was piling up. Little by little I was forced to let down in my outside efforts. The children were growing up, but the older ones had become more interested. One of the girls, Mary Applegate then in highschool never lost her ardor; she gathered up the youngsters and taught them as best she could. She and Annie Slattery from the little choir were singing with a few big ones in the adult choir, presided over by Miss Agnes Foran—the young woman who brought about the little choir in the beginning. Agnes was playing the organ, and with Richard Slattery, her faithful henchman, carried on devotedly. Then something happened to push the musical work forward with new interest and zeal.

Bessie Fisher, one of the quartet, home from a school of music, married Arthur Foran and through her marriage came into the Catholic Church. Bessie had marked musical gift, a lovely voice, beauty and charm. She at once offered her services to the Church, and Agnes

Foran, her sister-in-law, was only too happy to relinquish the organ and choir to this talented and enthusiastic girl. Mrs. Foran's advent made a real stir: singers one had never heard about blossomed under her training and lo, the Catholics soon had a beautiful choir!

Each year brought us a new problem. The complete 'trick' seemed impossible to master. Only a few years had passed when trouble arose with one of our best boys, and now what were we to do? We had heard about a boy's voice breaking, but it hadn't really registered in our consciousness; our boys were young, and were all singing an easy soprano.

Suddenly Edward Veit's voice wouldn't work, but went sky-rocketing about in a most astounding fashion. One day it seemed all right, the next he could do nothing with it. Unfortunately he grew discouraged, restless, and even sulked a little over my insistence that he try again. The poor child, of course he would! We did the best we knew for him. The trouble was, we didn't know ourselves. Reluctantly we let him go; but it was a tragedy! Would all the boys be forced to leave, and would they ever return? This question haunted me continually.

Meanwhile I tried to be resigned, and decided we had better put most of our efforts on the girls, whose voices didn't break and who could be counted on to stay with us, carrying their steady improvement with them.

Then one day in New York browsing among the books and music at Novello's I came upon a little pamphlet, *The Boy Voice* by John Dawson. I picked it up and read the preface. What was this? Here was a man who claimed to do away with the boy's vocal break, and just changed the voice into tenor or bass.

Well, fortunately I had no boy-voice tradition in training to create a prejudice, so the seed fell on fertile ground. I bought the pamphlet (another forward step for the little choir) and read it through, going home on the train. I read it again while I undressed for bed, and could hardly wait until the next day to begin experiments, for of course I was going to try it out!

I wrote the publisher for the address of this John Dawson, who claimed so much, and discovered he was in Morristown, New Jersey, only a short way from home. In a week or two I had made an appointment to go over to Morristown and observe his work. I went and was convinced. Mr. Dawson proved to be an English gentleman, and so grateful to have anyone interested. At this time he was working in the public schools, and took me through a room of upper-grade boys, to let me listen to their voices. The tone was lovely, soft but sure, and I returned home determined to begin his plan at once. Of course my very ignorance of the traditional boy-voice made it easy to swallow anything so radical, but of which I was unconscious—for which today I'm grateful.

Discussing the problem with Father Finn, he told me the following story:

He also happened to see this pamphlet in Novello's, bought it, and took it home to read. Unfortunately he was steeped in the traditional boy-voice idea of a break, having received a strenuous training both in Rome and England; and this pamphlet so outraged him, he tossed it in his closet, counting it so much money wasted.

Years afterward, when cleaning out some books, this same little pamphlet fell out on the floor. Again he opened it; and there, seated on the floor, he read it through. But now, with more experience and a wider vision, he no longer scoffed; instead, he pondered. If it would work, how much valuable time and material might be saved. He was putting hours of toil on boys, to lose a number every year. Possibly he might save a few of the best ones?

He got up from the floor, determined to give the little book a trial. Of course it worked, as it had here; both his Choir School and the Flemington School use the method, with special treatment adapted to our special needs.

At first we had difficulty with doubtful parents, fastened firmly to the idea that their boy must stop singing when his voice broke. Mr. Dawson had warned me to refrain from use of the word break and substitute the word change. These two boys with their voices, and the use of the proper word to describe the vocal difficulty, finally swept away the prejudice; now it is never mentioned. Our big boys sing very well, and play an important part in their influence in holding the little ones. Every boy in Flemington expects to be a tenor or bass, and stay in the Choir School until this is accomplished.

But how the Episcopal choirmasters did jeer at me! "Uncanny," they sneered, and their look of contempt would have quailed a less stout heart than I possessed. I smile now, when these organists tell men in a rather superior manner, they "have practised the 'idea' for years." However they said nothing of this then. "Uncanny!" and "Impossible!" were the only words I heard. But I'm not blaming them; our advantage was an ignorance of the subject which saved us from following a beaten path.

(To be continued)

Humming

One of the Purely Stunt Effects that Ought To be Prohibited in Church

By ROWLAND W. DUNHAM
Church Department Editor



DURING the past decade in America the rise of unaccompanied singing has led to an extraordinary emphasis on certain vocal tricks and types of choral music. In the realm of church music we have had the introduction of certain of these elements which have a decided savor of the secular or concert style.

The most outstanding has been the use of humming in all sorts of church compositions. Humming, and other devices which eliminate the use of words in singing, may have its place in certain kinds of choral numbers, but it is decidedly questionable when introduced into a church anthem or motet.

When one considers the actual effect of this device there is no question as to the fact that it sounds like an imitation of sustained strings or held chords on an instrument like the organ. There may be some justification of such procedure in concert music. To me its use with religious words is entirely inappropriate if not positively obnoxious. Sustained part-writing with slow-moving words against a more florid principal melody would produce a result equally acceptable from a general standpoint. In addition it would give the music a distinctly vocal idiom in keeping with true church style.

Ever since Debussy made use of this ethereal color in connection with his orchestral writing, it has been evident that composers have found it congenial under various conditions. Here is the great difficulty: writers of music are frequently lacking in a refined taste and judgment, especially in connection with a new or particular trick. The use of humming is one which has gone off the track in the hands of experi-

menters in the recent unaccompanied-singing epidemic.

Among a voluminous amount of new music received were many choral numbers, both secular and church. There was an adaptation of the hackneyed "Home on the Range" with humming voices against a tenor melody with words. A group of anthems with the same treatment afforded a good opportunity to observe the difference in suitability of this device under opposite conditions. The more I have thought over the matter, the more incongruous has appeared the introduction of imitative effects in church music. The young man who wrote the anthem has been exposed to this rather tiresome form of choral singing for so long that he may be excused for his tendencies. "Home on the Range" will probably sound no worse under this new arrangement.

The expression "making things hum" still seems to be desirable with some who deal with church music. Of course men of experience in church music are quite averse to the practise. What my readers should realize is the need of having their own church music appropriate to the needs of the Sunday services.

If I were again a church organist I would certainly avoid the pitfalls which have crept into current choral fashions. I would avoid complete services of unaccompanied carols at the Christmas season; even a Victorian effusion such as Tours' "Sing O Heavens" has the virtue of a fairly decent organ part. I would eliminate Negro spirituals from the Sunday services. If I desired a solo with sustained harmonies I would indulge in a real vocal solo with a soft string background on the organ; this sort of solo singing is at least legitimate, though open to criticism from a strict liturgical standpoint. But most certainly would I never (no never, and not "hardly ever") endeavor to please the dear people in the pews with the cheap, tawdry, and entirely indefensible device of humming.

Religious Services

The New Type of Church Service Founded on Biblical and Other Inspired Text

CHORAL VESPERS

Purcell, Prelude, Air, Corant
 Invocation and Lord's Prayer
 "O praise the Lord," Blow
 "O Lord give thy Holy Spirit," Tallis
 "Magnificat," Byrd (Plainsong with faux-bourbons)
 Scripture
 "Go forth upon thy journey," Elgar
 Prayer
 "86th Psalm," Holst
 a. "A Song of Wisdom," Stanford
 "Lord Thou hast been our refuge," Williams
 Prayer
 "God be in my head," Davies
 Benediction, choral amen
 Whitlock, Paean

Service by Dr. Carl McKinley and Dr. Russell H. Stafford, Old South Church, Boston.

MINISTRY OF MUSIC

James, Meditation St. Clotilde
 Processional, call to worship, invocation
 Thanksgiving, Lord's Prayer
 "God of the dew," Whitmer
 "Earth and Man," Dickinson
 "Canticle of the Sun," Beach
 Prayer, vesper hymn, benediction

Service by Harold Vincent Milligan and Dr. Fosdick, Riverside Church, New York.

CHOIR NEWSPAPERS

By DONALD F. NIXDORF

Few organists seem to realize the value of choir newspapers. My own choir is nearing the close of its second year of publishing our sheet, *The Warbler*. It helps to keep up choir interest not only among choir singers but among friends of the choir. In my own church we have a list of subscribers throughout the congregation and outside of it also. It keeps them interested in the choir and informed relative to choir activities. It contains music knowledge of interest to all and acts as a mouthpiece for the choir in our own church issues. Many choirmasters who claim they are too busy to edit such a paper would do well to use our system, namely, three of the choir members edit the issue and submit the material to me for arrangement and censorship. In developing the department of "choir personals" every member is a reporter and submits news about their fellow-singers. The idea of maintaining a choir paper is very worth while.

One of the finest phases of our venture is our exchange of papers with a half-dozen choirs in different parts of the country. The interchange of ideas and the feeling of interdenominational good-will, is a splendid thing. We would be glad to exchange with more choirs.

—EACH DAY 44,000 CHECKS—

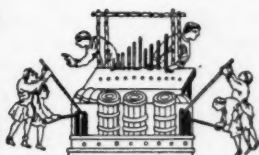
"Behind it are issued the orders which result in the dispatch each day of some 44,000 Treasury-Department checks totaling about \$2,400,000, to farmers for cooperating with the government in reducing the output of cotton, wheat, corn, hogs, and other farm products," says the *National Geographic Magazine* in connection with one of the new government buildings pictured and described in its April issue. We suggest that just one day's \$2,400,000. be given to the organ builders of the country who would be only too glad to "cooperate" with the "government" by not building more organs than they could sell; we also suggest that one other day's \$2,400,000. be given to organists for not working intelligently too.

—MORE TREASON—

We ran Benedict Arnold out of the country when he tried to sell half of America for the benefit of the then other half. In Washington today the Wagner bill, introduced by R. F. Wagner (we are ashamed to admit that he too is from New York), would turn over some hundred and twenty million American citizens to the clutches of the less than three million who constitute one definite limited group united under the domination of the American Federation of Labor. That pernicious bill would definitely "legalize the closed shop" and compel otherwise free American citizens to become members of the A.F.L. It would operate to prevent a free American citizen from working when, as, and for whom he pleased, and would sell him into slavery to union dictators; he would work when they cracked the whip, he would let his wife and children starve when they cracked the whip. The bill provides that "no restraint is placed upon employees or labor representatives." That was Benedict Arnold's trick in 1780—by treachery to sell the rights of one faction into slavery to the other; only Arnold didn't succeed. "The bill definitely legalizes the closed shop and requires an employer to force every employee to join or lose their job." Such is the decadence of honesty, of morality, of common decency, of manhood and independence, into which this nation of ours is every day being more deeply plunged by an irresponsible governmental crew of self-seekers. Are these problems for the organist? No, not if the organist is dead or wealthy, in either of which situations he would no longer be subject to the conditions that prevail in churches today.

Notes &

Reviews



Editorial Reflections

Time to Act



ONE will argue with us when we say that what we all want above all else is, 1. better salaries for organists; 2. more contracts for better and larger organs; 3. better circulation of larger repertoires of both organ and choir music. When we attain the first we shall be well on the way to the other two. These are not artistic problems but practical problems; until they are solved what other problem is there before the organ world that has so great importance?

What can an organist do about them? Not much, but a little. Certainly if we ignore them we shall not be contributing to their solution, but if we face them squarely and do what we can, whenever we can, we shall be better off. When the engine stops because the tank has run out of gas, we get nowhere by discussing the fine theories of safe motoring; we must somehow get some gas first. The organist can do nothing directly about any of these problems till the evils behind them are attacked. And no evil has ever yet been corrected by keeping silence about it. We must face the problem, talk about it to anyone and everyone, protest against it to everyone with-in hearing. No evil in the civilized world can long with-stand the onslaught of public opinion. You can help mould public opinion.

Money controls every church-music problem, from the building of the organ to the salary of the seventeenth so-prano. Let us presume that a New York organist has a congregation of five hundred members. The American Liberty League has figured the tax every New York resident pays each year to the City of New York. It does not include the federal government's taxes. And the figure is \$91.00 for each man, woman, and child in New York City.

This congregation of five hundred New Yorkers then pays \$45,500. each year to the politicians of the City of New York.

Early in April word came from the feed-trough in Washington that the spenders had appropriated \$4,880,-000,000. for their leader to spend in any way he sees fit. We can presume that there are 120,000,000 persons in America, and at that rate every man, woman, and child must during 1935 pay \$40. for this one piece of thievery alone.

So our congregation of five hundred members is then taxed \$20,000. more for the year. That makes \$65,500. the congregation must pay out, whether they want to or not, in one year.

Rather enlightening, isn't it? This doesn't include the so-called legitimate taxes of the state and federal govern-ments; they are yet to be added, and the devil himself with all the adding machines in the world couldn't com-

pute the sum. Suppose this thievery in New York City and in Washington were suddenly stopped, and your congregation had \$65,500. more to spend for things they want; would it make any difference to you? Would you get that new organ a little sooner? Would you be able to take better care of your supply of new anthems and new organ music, and pay your choir a little better?

Perhaps, being an artist, you would rather forget all about this and let that \$65,500. keep on going from your congregation to the grafters and incompetent theorizers year after year, year after year, while you make at least an effort to keep your home and family together, your feet and fingers nimble for consoles. It will be some effort. Starvation, over-work, exasperating, persistent, continuous worry are fine. They're so fine that our be-loved politicians want us to enjoy them exclusively while they tend to the sweeter joys of extorting every last penny they can from us, all the while asking us just to have faith in our government, just have faith. If we are not mistaken, the gold-brick salesman and he who offers stock in a gold-mine up in Alaska doesn't ask for any-thing better than that same faith.

And our congregation of five hundred members gives these extortioners \$65,500. this year. Music? It is to laugh. Politicians need the money more than the music needs it.

—L.S.B.—

Samimself sends this one: "Poor Bach, the lure of his name has inveigled many unfortunate conductors and choruses into attempting performances of his works pre-sumably to honor his name, but (take note) principally because it looked like a good chance for a little publicity and notoriety. The results? Mostly terrible . . . Com-plete lack of conception of the music, wrong tempos, ab-sence of reverence and loftiness." Samimself (Dr. Sam-uel J. Riegel to the reader) culled this from an eastern newspaper, he says.

It isn't the lure of his name; rather is it because so many fine musicians proclaim so loudly that there really is something good in Bach. And I don't believe it's an urge for publicity; it looked like that in the good old days when organists were afraid to play a recital with-out Bach on the program. There is no notoriety, no publicity of any great value in presenting an all-Bach program. Complete lack of conception? Usually, yes. Wrong tempos? Sometimes, but they happen to every composer's interpretations. Absence of reverence? Thank heaven, yes; Bach doesn't want reverence, he wants complete, thorough, whole-hearted enjoyment.

If only our readers in California, Kansas, Michigan, Hanover, New York, New Haven, and Hartford will stop telling us their audiences enjoyed Bach more than any of the other numbers we'll stand a chance of agree-ing with Samimself.

—L.S.B.—

The consumer is boss. He always has been. The seller may be our physician, dentist, organ-builder, or pub-

lisher; the consumer says what he wants and gets it. The wise consumer who has confidence in the seller asks his advice and generally accepts it. Free men have always done business together on that basis. The better the seller takes care of the consumer's welfare, the longer will he hold him as a customer. No organist ever yet lost his job by trying wholeheartedly to work with and for his congregation, in furnishing the kind of music they wanted; though an organist who tries to force highbrow music down the throats of a lowbrow congregation will lose his job just as quickly and as rightly as will he who tries to force lowbrow music down the ears of a highbrow congregation.

Today the rights and interests of the consumer have been deliberately ignored. Most of the new business principles have as their basis the immediate welfare of the seller. It carries through the whole line, with Mr. Ford about the only important manufacturer to refuse to follow any such tactics.

Do you want your choir controlled by members of some other choir, or would you much prefer to have a choir organization in which the president, secretary, treasurer and all the officers were strictly members of your own choir? The answer is obvious. But the business of the nation has gone so badly that now the company-union is to be made illegal, and if you have a factory you may not do business with your own employees but must reach them through an organization that has no interest whatever in your particular plant's welfare. If you are a free man—even if you are a man, would you stand for that?

We of the organ world have fought vigorously with our employers on many occasions over the kind of music they and we wanted them to buy. Occasionally an organ-builder and an organist have arguments over the kind of an organ the purchaser wants from the seller. There is an element of right on both sides. No harm is likely to come if we but remember that the consumer does have rights, very strong rights. Europe took America's money, promised to pay, and later backed out. Our own government took the citizens' money, gave them bonds, promised to pay on a very definitely fixed schedule, and under the present regime has gone back on its word and decided, without the consumer's consent, to pay in entirely different manner and on entirely different values.

Our codes, all of them, do the same thing to the consumer. The consumer has no individuality left; he has no rights. One consumer is exactly like another. The terms are the same. There is no meeting a customer half-way.

But isn't it time we watch our step so that we too do not follow this dog's level of grab while the grabbing is good? Free men are not like that. A man's whole calmer nature rebels madly against such tactics. They are schemes, not plans. The difference between a scheme and a plan is that a plan is made by an honest man and there's nothing to hide, while a scheme is the product of a crook's brain and there's a lot to hide. We can do no better in all this than go back to plain fundamental decency and honesty. Do we remember the parable of the man who was so greedy, so anxious to live in luxury, that after he worked his crops up to a great over-supply with the barns filled to overflowing, he decided to build larger barns for himself? Know what happened to him?

As sure as there's a God in heaven, the soul of this America of ours has been slowly slipping away from us, sold to the devil of greed and profit. Too much crops from the God in heaven? Fine, we'll plow them under, we'll kill off the young flocks; we must have more money. What matter if our brother man is starving, we want

more money. That's what that crew in the White House dictated to America. That's what America so gladly reached for. And then what? "Worst drought this country has seen in thirty years," screamed the headlines. Dust storms the like of which America never saw before. Whom did they hit? The farmers who so gladly reached for the luxury of more money when the White House cracked the whip and ordered them to destroy and refuse to receive what a bountiful Providence was willing to give. We didn't want the crops, we wanted the money. We asked the Almighty for smaller crops. We're getting them.

And what's the next move? Why bless you, it's another damnable scheme to say to our souls exactly as the man in the parable did, "Soul, live in ease." It's the thirty-hour week. Ease. Luxury. Man made to live by the sweat of his brow? Oh no, no never. It was only God who said that. Mr. Roosevelt and Congress say that's foolish; we must work only six hours a day for five days a week and have the other eighteen hours daily and two days weekly for folly.

Have we Americans any religion left? Do we no longer believe even in God? And of what use is our belief if we are silent partners in such infamous inventions as these rulers of ours are proposing for us to adopt? It's high time to roar aloud from the housetops our utter condemnation of such methods, our scornful contempt for the men who devise them and attempt to force them over on us. Are we men enough to do it?



—WE ALL PAY THE BILL—

The National Association of Manufacturers have compiled figures on the strike situation in America, one set dealing with a period 18 months before the N.I.R.A., the other with a period 18 months after the N.I.R.A. was put into force.

Before: 1258 labor disputes at a total cost of \$189,630,-277.

After: 3214 labor disputes at a total cost of \$765,000,-875.—an increase of 304% in cost to all America.

This is just one of the reasons why sales of organs and salaries of organists have not gone up, because the man in the pew has no loose change left to put into the collection basket after he has paid and paid and paid all the extravagant taxations and losses brought on artificially by the stupidest government this nation has ever seen.

HUGH PORTER

Recitals • Instruction

"... Forceful expression . . . an immaculate touch. He displays excellent knowledge of the technical and tonal possibilities of the organ."

—Chicago Daily Tribune

Juilliard Summer School

JULY 8 TO AUGUST 16

52 West 84th Street

New York City

Summer Courses

...CHRISTIAN...

The School of Music, University of Michigan, Ann Arbor, Mich., offers its sixth season of summer courses, June 24 to Aug. 16; "under these arrangements, wider opportunities for cultural contacts are established and a more comprehensive list of courses in the several fields of music is offered. Students may, under the provisions of the regular summer-session fee, also elect courses in other schools and colleges of the University without additional cost."

The summer courses are "on the eight-weeks basis in which time those who are working for credit get a semester's equivalent . . . which indicates that students work about twice as hard, which in turn indicates that the atmosphere on the campus in summer is intensely serious, purposeful, and productive of very fine work. Those who come for summer work are, as a rule, more mature; teachers come for new ideas, new marks—and we try to make it a new lease on life for them. There is mighty little foolishness just because the weather is warm."

Mr. Christian has arranged the organ courses more intensively to save the student's time, so that the eight weeks' work is finished in six weeks, with the credit system applicable as for eight weeks. Students can enroll on almost any basis, for any number of lessons. Practise time is regulated, required, and provided. There are available four 2m practise organs, and several 3m organs in local churches; all teaching is done on the large 4m Skinner in the concert auditorium. "The teaching is based on the desire to instill into the student musical appreciation as applied to organ interpretation, rather than so many hours of exercises; unless the organist is made to appreciate that his instrument must rise above its array of mechanisms and give a turn of melodic phrase as can the violin, a warmth of tone as can a beautiful voice, a precision as can a piano, and an elasticity in the manner of the orchestra, he remains exactly as mechanical as so many electric contacts."

The literature covered is adapted to the need of each individual; materials in different styles are carried on simultaneously. All recitals, graduate or otherwise, must be played from memory. "There are good concerts, good lectures, and very good dramatic presentations here in summer, so that life is by no means one drab class-hour after another."

Mr. Christian is now abroad on

leave of absence and will return for the summer courses, refreshed and over-loaded with enthusiasm for strenuous work.

...McAMIS...

Hugh McAmis offers a special course in his new studio in New York City, July 1 to 27, with private lessons, lectures on choir work, repertoire, program-making, new tendencies in organ tone, etc. Classes begin the Monday following the Guild convention in New York and have been so timed to afford out-of-town organists a double advantage. March T.A.O. presented details of the new studio and organ.

...PORTER...

A wide selection of courses will be available in the Juilliard Summer School, New York City, July 8 to Aug. 16, with Hugh Porter directing the organ department and available for private lessons. Mr. Porter will divide the students into groups of four each for further individual and group instruction each week, for which academic credit is given by Teachers' College of Columbia University. There will be two master-classes each week in interpretation with special attention to the Bach Orgelbuchlein and the Franck Chorales. Affiliated courses in church music, conducting, keyboard harmony, composition, voice, and chorus will be given by experts. Mr. Porter will teach on the 4m Casavant in the concert hall of Graduate School, with five practise organs available in the Institute of Musical Art; students in private work will have their lessons on the 4-110 Austin in the Second Presbyterian.

...WESTMINSTER...

Dr. John Finley Williamson and the Westminster Choir School will hold their summer session July 23 to Aug. 11 at Northfield, Mass. Again Dr. Williamson selects a beautiful locale and transports the entire School organization there for an intensive course aiming chiefly at a perfection of choir work. "Those enrolled for the summer session will enjoy the exclusive use of East Hall, a dormitory with private dining-room; the Music Hall, with studios and an auditorium seating 250; and, as the conference schedule will permit, the use of the organ in Sage Chapel."

Dr. Williamson is available for private lessons in the special realm of choir work in which he has achieved such distinction. There will be classes in voice, conducting, junior-choir work, repertoire, choral interpretation, etc., with the class serving as a model choir upon which

the students and faculty work. In these subjects the School has long been intensively active, but this year there is the added attraction of organ work with Carl Weinrich, in coaching, private lessons, etc. It is not necessary to say anything further to T.A.O. readers about the pre-eminence of these two W.'s in their respective fields. Dr. Harry A. Sykes will again act as secretary to Dr. Williamson and special assistant to students who may require special service.

Miss Edith E. Sackett, in charge of the Westminster Junior Choir School, will deal with all phases of junior-choir work.

The terms for summer-course work include room, board, and all necessary items of expense and equipment. Dr. Williamson has constantly enlarged and intensified the scope of his work. In addition to the difficult field of unaccompanied singing in which he first made himself famous, he has now not only added a complete organ department and chosen to head it one of the world's finest organists, but he has been strenuously interested in larger choral performances such as his Bach's "B-Minor Mass", sung with orchestral accompaniment at the dedication of the new School buildings in Princeton; March 26 he directed the "Mass" in Baltimore with the Westminster Choir and the Baltimore Symphony.

...VAN DUSEN...

Frank Van Dusen offers a summer course of six weeks, June 24 to Aug. 31, at the American Conservatory, Chicago. There will be private weekly lessons in organ, including church and recital repertoire, service-playing, modulation, keyboard harmony, and improvisation. A special feature will be the weekly interpretation classes devoted to Bach and Franck, such as were featured by the Van Dusen Club last winter. All periods of Bach's style will be dealt with, as also the Franck works; Dr. Edward Eigenschenk will play the Bach compositions, and each student will also have opportunity for playing for criticism.

Dr. George L. Tenney will give class instruction in choir work, based on his methods in the five choirs he maintains in the New First Congregational, Chicago. His course will deal with voice training, choir management, etc., and will cover repertoire, including cantatas and oratorios. Irma Glenn will give instruction in organ broadcasting.

Dr. Eigenschenk will be available for special work in coaching on

Bach and the modern French school. Dr. Eigenschenk's April recitals, under Van Dusen management, were: 7, North Central College; 11, Illinois F. M. C. at Urbana in the afternoon, and at Thorne Hall, Chicago, in the evening; 21, University of Chicago; 22, Benton Harbor, Mich.; and 23, an all-Bach program for the Van Dusen Club, Chicago.

Events Forecast



...MAY...

Atlanta: 5, 3:00, George Lee Hamrick and his choir, First Baptist, mixed concert.

Bethlehem, Pa.: 17 and 18, Bethlehem Bach Festival, Bruce Carey conducting, "St. Matthew" at 4:00 and 8:00 on the 17th, "B-Minor" at 1:30 and 4:00 on the 18th.

Chicago: 14, 8:00 p.m., Van Dusen Club interpretation class, modern composers, Kimball Hall.

Do.: 27, 8:00, Van Dusen Club Bach lecture-recital, Kimball Hall.

Flemington, N. J.: 5, 10, 17, Flemington Children's Choirs celebrate the 40th anniversary; creed service on the 5th, prize night on the 10th, graduation on the 17th.

Lawrence, Kan.: 9, 10, 11, Band Festival, University of Kansas.

New York: 17: Father Finn and his Paulist Choristers in an evening concert in Town Hall.

Do.: 18, 2:30, Dr. Clarence Dickinson recital, Riverside Church; 8:30, choir concert of Dr. Dickinson's compositions, presented by massed choirs of his pupils—a tribute to Dr. and Mrs. Dickinson arranged by the School of Sacred Music, Union Theological Seminary.

Reading, Pa.: 4, 5, N. Lindsay Norden directs the Reading Choral Society in a Bach Festival.

Toledo, O.: 5, 6, 7, 8, Joint convention of Ohio M.T.A. and A.G.O., Bach's "B-Minor" on the 5th at 3:00; events each day begin at 10:00 at the Toledo Museum; Thomas H. Webber recital, 7th, 11:00; Parvin Titus recital, 7th, 2:00.

...VIRGIL FOX...

recitals during May:

1. Rome, Ga., Shorter College.
2. Macon, Ga.
4. Charleston, W. Va.
6. Williamsport, Pa.
9. Bloomington, Ill.
10. Ottawa, Ill.



MR. HUGH McAMIS

who for the first time in history in New York City offers a special summer course in organ in his own studio, on the 3m Moller recently installed.

Advance Programs

Recitals to be Played During the
Coming Month

...Edwin Arthur KRAFT

...Trinity Cath., Cleveland

...May 6, 8:15

Guilmant, Son. 5: Allegro

Mendelssohn, Scherzo

Schumann, Sketch Df

Sketch Fm

Bailey, Toccata-Ric.-Finale

Rheinberger's Pastoral Sonata

Suk, Evocation

Noble, Passacaglia

...Lake Erie College, 15, 8:15

Hollins, Concert Overture Cm

Jarnefelt, Berceuse

Schumann, Sketches Df and Fm

Hyde, Spring

Massenet, Thais Meditation

Merkel, Son. 2: Mvt. 1

Mendelssohn, Midsummer Night's

Stoughton, Chinese Garden

Tombelle, Toccata

...John V. PEARSALL

...Kearny, N. J., Highschool

...May 5, 4:00

Guilmant, Marche Funebre et Chant

Matthews, Chansonette

Guilmant, Allegretto

Stoughton, Enchanted Forest

Rubinstein, Reve Angelique

Bond, Perfect Day

Chaffin, In Springtime

Brisson, Pavane Favorite

Fletcher, Festival Toccata

Mr. Pearsall gave the first of two recitals under the auspices of the board of education on April 28.

...Arthur W. QUIMBY
...Museum of Art, Cleveland
...May 15, 8:15
Purcell, Trumpet Voluntary
Chambonnieres, Chaconne
Martini, Gavotte
Tournemire, Triple Chorale
Dupre, Cortege et Litanie
Karg-Elert, Legend of Mountain
Franck, Chorale Am
...May 5, 19, 26, 5:15
Purcell, Trumpet Voluntary
Chambonnieres, Chaconne
Martini, Gavotte
Karg-Elert, Legend of Mountain
Franck, Chorale Am
...George L. SCOTT
...KMOX, Kilgen broadcasts
...1090k., 50,000w.
...May 6, 10:20 p.m., c.s.t.
Franck, Chorale E
Rheinberger, Vision
Saar, Prelude, Intermezzo.
...May 13, 10:20 p.m., c.s.t.
Bach, Toccata F
Vierne, Pastorale
Saar, Romance-Pastorale.
Bach, Toccata Dm
Mendelssohn, Son.: Finale
...May 20, 10:20 p.m., c.s.t.
Franck, Sur Les Aires
Schumann, Canon B
Bach, Prelude Ef

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowas, extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded).
P—PIPES: Percussion not included.

DIVISIONS	
A—Accompaniment	h—harmonic
B—Bombarde	l—languid
C—Choir	m—metal
E—Echo	n—mouth-width
F—Fanfare	o—open
G—Great	r—reads
H—Harmonic	rs—repeat stroke
I—Celestial	tr—two rank, etc.
L—Solo	s—scale
N—String	s—sharp
O—Orchestral	s—spotted metal
P—Pedal	s—stopped
R—Gregorian	sb—stopped bass
S—Swell	ss—single stroke
T—Trombone	t—tin
U—Unit Augment-	tr—triple
ation	tc—tenor C
	u—cut-up
	uex—unexpressive
	w—wind-pressure
	w—wood
	wm—wood & met.
	z—zinc
	z—wind pressure
	z—diam. of pipe
	z—pitch of lowest
	pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.
CCC-16', CC-8', C-4', c1-2', c1-1', c1-6", c1-3".

MR. RAYMOND HUNTINGTON

WOODMAN

who is and has been for some years the chief cause for celebrations and rejoicings in the world of church music in Brooklyn, N. Y., was born Jan. 18, 1861, in Brooklyn, N. Y., went from the public schools to the College of the City of New York, stopped at his junior year and began at once to give to Brooklyn's church world that distinction of artistic performance and sterling character that caused that borough to celebrate Mr. Woodman almost riotously on his 50th anniversary as organist of the First Presbyterian, and cap it with another celebration to mark his 55th year only recently.

Mr. Woodman first studied organ with his father, Jonathan C. Wood-

man, then with Dudley Buck; theory with Buck and Cesar Franck. In 1874 he became organist of St. George's, Flushing, going to Christ Church, Norwich, Conn., in 1879, and on May 1, 1880, to the First Presbyterian, Brooklyn, where he completes 55 years of service as this report gets into print. Merely lasting in one job that long isn't the story; the real story is the character and personality of the man. This year Mr. Woodman marks his 40th anniversary as director of music at Packer Collegiate Institute, Brooklyn. He is also president of the Department of Music of the Brooklyn Institute of Arts and Sciences and president of the Brooklyn Philharmonic Society.

He married Miss Ethel Righter on June 14, 1892, and their two chil-

dren (daughters) are both physicians.

At the First Presbyterian he has a 3-42 originally built by Roosevelt in 1882 and rebuilt etc. by Austin in 1904. His choir is an adult chorus of 26 with quartet of soloists. He has given some 200 recitals. His one hobby is yachting.

Published organ works:

Cantilene (g., 50c)

Fughetta (g)

Prayer and Cradle Song (g)

Scherzoso (g., 50c)

Wedding Hymn (g., 50c)

Organ-harp-strings:

Andante Religioso (h)

Ms. organ works:

Lament

Suite (three movements)

However Mr. Woodman's chief fame in composition is his work for voice which have had much wider acclaim than those of us in the organ world realize. There are several hundred songs, anthems, cantatas, etc. etc. One song "A Birthday" made a genuine hit and has been sung in all English-speaking countries, a French translation appearing only recently; other songs that have scored vast sales are: "Ashes of Roses," "Love's in My Heart," "Joy of Spring," and "Sundown."

—COVER PLATE—

This month we surprise ourselves by breaking our iron-clad rule never to use an individual's photograph as a Front Cover. The reason? Well, it's Mr. R. Huntington Woodman. Another reason is that he this month completes 55 years of continuous service in one church. Another reason is that the whole organ world of his own city almost idolizes him. Another is that his compositions have carried his name wherever works are sung in English. So now having broken the iron-clad rule again (Bach broke it a few months ago) we are having it permanently welded and it need never again be broken and won't be. Incidentally our aversion to the practise is that most magazines with a format similar to ours have their cover-plates connected with their advertising and sales departments; we do not follow that practise because there isn't any one both rich enough and foolish enough to pay our price. Must you know? Our price for one insertion is ten thousand dollars, cash in advance. It cost Mr. Woodman more than that; it cost him 74 years of spotless-character representation and 55 years of kindness, courtesy, efficiency, and marvelous good-will in supplying good church music for one congregation of normal human beings.

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FIFTEENTH ANNUAL CONVENTION
WILLIAMSPORT, PA.
MAY 6-7-8

All hours are given as e.s.t. and are p.m. unless otherwise indicated. This is the 15th annual convention of the state but the first convention of the Pennsylvania Association of Organists as a complete and independent organization entirely self-governed.

May 6

4:00, First Presbyterian, reception and registration.

5:00, Julian R. Williams recital, 4-48 Austin, courtesy of John F. Dougherty, organist.

8:00, First Evangelical, Virgil Fox and Williamsport Choral Arts Society program, 4-54 Moller, courtesy of Olaf Seybert, organist.

May 7

9:00 a.m., Senior Highschool, Albert J. Ruppel recital, 3-33 Moller.

10:30 a.m., Central Baptist, demonstration of the organ.

12:00, Trinity Parish House, luncheon and business meeting.

2:00, Trinity Church, Edward Rechlin recital, 3-52 Moller, courtesy of Gordon Breary, organist.

3:15, Trinity Parish House, Maj. Richard H. Ranger discusses and demonstrates making use of electric tones.

4:45, Pine Street M. E., concert of choral and violin ensembles of Dickinson Junior College.

6:00, Christ Church Parish House, dinner.

8:00, Service, Edward Hardy, organist.

May 8

10:30 a.m., First Evangelical, Harold Gleason lecture-recital.

12:00, Luncheon and executive-committee meeting.

2:00, Senior Highschool, Bucknell University Glee Club concert, Melvin LeMon, director.

3:00, Mrs. E. P. Mackey's residence, 609 Vallamont Drive, social hour and tea for ladies.

5:00, St. Paul's Lutheran, William E. Zeuch recital.

6:30, Lycoming Hotel, election of officers, and reports.

7:00, Banquet.

8:30, Central Baptist, Walter Baker recital, dedicating 2-26 Moller, courtesy of Mrs. A. Harrison Metzger, organist.

The Photographs

Plates of some of those taking part in the convention are missing from this issue because the materials did not reach the Editorial Office in time.



DR. WILLIAM A. WOLF

Who leads the Pennsylvania fraternity into their 15th annual convention, this time in Williamsport, the first convention of the Pennsylvanians as an independent organization entirely controlling their own destinies. Dr. Wolf has long been outstanding in the organization world because of his success in fostering the interests of the Pennsylvania group, which formerly was the state chapter of the N.A.O. under his presidency. To keep an organization so active that it stands out above the crowd is an achievement, especially when it has been successfully done for a long period of years; the man who does it must devote a great deal of time, patience, and skill to the task, and is subject to innumerable misunderstandings and jealousies, for such is human nature. But the day has passed when laziness and inefficiency can be passed off as artistry, and Dr. William A. Wolf is one of those rare leaders in the profession who are doing so much to speed the better day.

The Programs

The following programs arrived in time for inclusion here and are presented in chronological order.

Mr. Williams

Bach, Sinfonia, We thank Thee
 Have mercy on me O Lord
 Sonata 1: Allegro
 Edmundson-j, Impressions Gothiques
 -j, Jesu Crucifixus
 Schumann, Sketch Df
 Vierne, 2: Finale

Wagner, Dreams
 Franck, Chorale Bm
 Gigout, Toccata

Mr. Fox

Daquin, Noel
 Bach, Sonata Dm: Vivace
 Brahms, Rose breaks into bloom
 Bach, Prelude and Fugue Am
 Callaerts, Meditation
 Dupre, Bretonne: Spinner
 Franck, Chorale Am
 Middelschulte, Pedal Etude



MR. VIRGIL FOX

McAmis, Song in the Night (ms.)
 Mulet, Thou Art a Rock
Choral Art Club
 Jesu priceless treasure, Bach
 Now thank we all, Bach
 She is so dear, Praetorius
 In these delightful, Purcell
 Ave Maria, Rachmaninoff
 Listen to the Lambs, Dett
 Nightingale, Tchaikowsky
 Spinning Top, Korsakov
Mr. Ruppel
 Shelley, Fanfare d'Orgue
 Ducasse, Pastorale

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California



MR. HAROLD GLEASON

McAmis, Dreams
 Bach, Fugue alla Gigue
 Wold, When Jack Frost Paints
 Franck, Chorale
 Nevin, Carnival Show
 Lemare, Chant de Bonheur
 Clokey, Angry Demon
Mr. Rechlin
 Walther, Preludio con Fuga
 Krebs, May God bestow
 Christ the Life of all
 Buxtehude, In dulci Jubilo
 Toccata
 An improvisation
 Bach, Come Holy Spirit
 To Jordon came our Lord
 Fugue Cm
Christ Church Service
 From highest heaven, Jones
 I waited for, Mendelssohn
 Shepherd of souls, Jones
 t. Panis Angelicus, Franck
 Lord we pray, Sibelius
 The processional and recessional
 are by Dr. Wolf, the former written
 for this occasion; the tenor soloist

Emerson Richards

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MAJ. RICHARD H. RANGER

is M. P. Moller, Jr.
Bucknell Glee Club
 Now let every tongue, Bach
 Landsighting, Grieg
 Three songs, DeKoven
 Deep River, Burleigh
 Spirit Flower, Tipton
 Old King Cole, Forsythe
 Bucknell Medley, ar. LeMon
Mr. Baker
 Bach, We all believe
 Christ lay in the bonds
 Lord hear the voice
 In Thee is joy
 Fantasia and Fugue Gm
 Farnam, Toccata
 Brahms, Rose breaks into bloom
 Vierne, Divertissement
 2: Scherzo
 Stebbins, In Summer
 Karg-Elert, Toccata
Mr. Gleason
 Gabrieli, Canzona
 Palestrina, Ricercare
 Frescobaldi, Canzona
 Toccata
 Couperin, Fugue on Kyrie
 Raison, Passacaille
 Grigny, Recit de Tierce

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MR. JULIAN R. WILLIAMS

Clerambault, Dialogue
DuMège, Grand Jeu
Scheidt, Father in Heaven
Froberger, Toccata F
Muffat, Toccata
Pachelbel, Father in Heaven
From Heaven high
Bohm, Only to God on high
Buxtehude, Prelude-Fugue-Chac.
From God I will not part
Fugue C
Chaconne Em

Mr. Gleason's program is the basis of his lecture on the old masters and their influence on Bach.

Mr. Zeuch

Bach, Prelude and Fugue Em
My heart is filled
In Thee is joy
Air for G-String
Bouree (Cello suite 3)
Fugue Gm

Edmundson-j, Imagery in Tableaux
Boellmann, Ronde Francaise
Italian, Aria da Chiesa

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MR. WILLIAM E. ZEUCH

Widor, 2: Intermezzo
Karg-Elert, O God Thou Holy God
Lord Jesus turn to us

These Pennsylvanians have gone in for independence in a big way, not caring to take orders from or pay tribute to any outside organization; so let's see how broad-minded they are in their attitude toward the American composer. The five players whose programs are at the moment available show the use of 49 movements, 17 of them the immortals Bach and Franck, 13 American, and 20 miscellaneous; that

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Mr. Ruppel, 5 to 2;
Mr. Williams, 4 to 4;
Mr. Baker, 2 to 4;
Mr. Fox, 2 to 5;
Mr. Rechlin, 0 to 5.

After all, the welfare of the American composer is not a myth that can be passed off as of no importance. It is one of the most vital things for these conventions to deal with. And we are gradually reaching the point where easy pieces of no consequence are no longer passed off as a sop to the American composer; some of our best recitalists are selecting works of real merit in the larger form, such as Mr. Williams and Mr. Zeuch are using in their programs.

Harold Gleason

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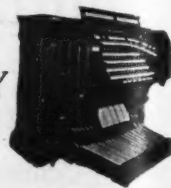
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—SCHUETZ WORK—

Heinrich Schuetz' "St. John Passion" was given by Herbert D. Bruening in St. Matthew's Lutheran, New York, April 9. Schuetz was born 100 years before Bach; in his work, "there are no lyrical, contemplative solos or choruses. The drama speaks for itself. No attempt is made to express individual emotion, unless one wishes to rate the occasional chorale-stanzas that are given to the congregation as subjective reflections, an estimate that hardly squares with accepted opinion."

—EDGAR PRIEST—

died in Washington March 30 in Sibley Hospital after a few days illness, in his 58th year. He was born and educated in England, served in the Boer War, came to America in 1901, was organist of various churches in Connecticut and New York state, going to Washington in 1906.

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—TO EDGAR PRIEST—

"He possessed a high order of musicianship which he generously shared with his pupils, choristers, and all who touched his life . . . His high conception of the mission of sacred music, always evident in his spiritual and masterly achievement as an organist, is a stimulus to the members of this chapter, many of whom were his pupils, to pledge themselves to constant nurture of their own talents, ever striving to attain that goal which he had earned at so costly a price . . . By his exalted Christian character he was at all times an inspiration and blessing." Thus the D.C. chapter of the Guild pays tribute in a set of formal resolutions.

—WHITE PLAINS, N. Y.—

Mrs. Frank Stewart Adams has been appointed to Trinity Lutheran, where she organized a choir of 23 voices and at the close of her second month's work presented the choir in a musicale that packed the church. Mr. Adams, whose first published organ composition Marcel Dupre played on his last American tour, will spend the summer in music studies abroad. Both Mr. and Mrs. Adams were theater organists in "the good old days," and both are now active in church work.

—ALWAYS FIRST—

The first Christmas and Easter service programs to reach T.A.O. office each year are always those from Mrs. Kate Elizabeth Fox, St. Andrew's, New York. No last-minute decisions for her; programs determined well in advance. However we believe it better to publish all Easter services in one issue, and since they are never available for publication earlier than two months after Easter, we hold them for presentation three months before the following Easter. They're too late to be of use for the Easter they represent; they can be of service only for the Easter to come. A similar plan is followed in the Christmas service programs.

—9,898,000—

were unemployed in February 1935, an increase over February 1934, according to the figures of the National Industrial Conference Board. It is taking the nation a long time to discover that theories made by college professors are, after all, not superior to practical experience.

—S. S. M.—

The School of Sacred Music, New York, has been presenting the organ students of its director, Dr. Clarence Dickinson, in weekly recitals devoted to special subjects—the works of Edward Elgar, three great composer-organists of St. Sulpice, four centuries of Belgian organ music, great settings of famous church melodies, etc. The following students, holding positions in the Metropolitan area, played in the series: Paul Allwardt, Marshall Bretz, Robert Crandall, Harry McCord, Lillian Mecherle, David Pew, Margrette Powers, Broadus Staley, Wm. C. Tufts, Henry Whipple, Russell Wichmann, George Wilson, Mary Louise Wright.

—BACH IN NEW YORK—

Among the many Bach celebrations in New York City one of the most notable was in the First Presbyterian, where on March 31 Dr. Wm. C. Carl gave the "B-Minor Mass" to a crowded auditorium with hundreds unable to get in, and on Palm Sunday he gave the "St. Matthew Passion," with Frank Wright's boychoir from Grace Church, Brooklyn, assisting.

Dr. Ray Hastings

24th year at

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—PALESTRINA CHORUS—

New York University announces the organization of the Palestrina Chorus, to be directed by Charles Lautrup; chorister's fee is \$12.

—MEMPHIS, TENN.—

Brahms' "German Requiem" had its sixth annual performance by the choir of Calvary Church, with orchestral accompaniment, directed by Adolph Steuterman March 24.

—AS IT GOES—

"Secrecy on 859 pay-rises is laid to relief bureau, graft rife, Hodson says," according to a New York Times headline. Some of the politicians got increases of \$40. a week, a raft of others got \$20. and \$15. a week more. The same old situation. Everything the government undertakes is inefficient, extravagant, and all too often outright dishonest.

Frank B. Jordan

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Montclair State Teachers College

—KILGEN NOTES—

Chicago: St. Gall's R. C., one of the newer churches, has contracted for a 2m for June installation in the choir gallery in the rear of the auditorium.

Flora, Ill.: The First Christian has ordered a 3-33 Kilgen to be installed in chambers on each side of the chancel, behind a grille.

St. Louis: The Convent of the Helpers of the Holy Soul has ordered a 2m Kilgen for its chapel, to be installed in the rear choir-gallery, for dedication early in the summer.

For the flower show in St. Louis the first week in April the Kilgen residence organ that was used for concerts in the horticultural exhibit of the Chicago World's Fair was installed and used in daily concerts by guest artists, and in frequent programs on the Kilgen dual-control automatic player. The organ was beautifully located in a setting entirely surrounded by gardens and flowers; more than seven acres of space were required for the show.

—TOUR OF ORGAN—

Dr. Ray Hastings of Temple Baptist, Los Angeles, has devised a new method of interesting the public in the organ and informing them of the structure of the instrument. He "has been conducting educational trips through the organ, open to any interested member of the congregation. He explains the mechanism of the instrument," says the Temple Messenger.

—ROSS HASTINGS—

Dr. Ray Hastings' 20-year-old son is the composer of a cantata, "Christ the Victor," performance-time about an hour, which was presented in Temple Baptist, Los Angeles, on Easter Sunday, by Hugo Kirchhofer and his 90-voice chorus. The son has been taking daily lessons in theory etc. from his famous father and about 30 of his manuscripts have been performed in public.

—BOSTON, MASS.—

The Boston Transcript for a recent issue sent its correspondent to church to provide somewhat the same lengthy and critical review of the service-musical as is always given to symphony concerts in Boston. The church was the Old South, the musicale was composed of many old English masterpieces, and the organist was Dr. Carl McKinley. The program is to be included in these pages.

—CORRECTION—

The column of Easy Organ Pieces on page 136 of the April issue was written by Mr. Paul S. Chance who alone has used that title in these pages. We regret that last-minute rush-work (which we cordially hate) was forced on us and entirely responsible for the omission.

—SEDER—

Edwin Stanley Seder of Chicago died April 11 at his home after a brief illness. He had been organist of Oak Park Congregational for 16 years, and was organ teacher in the Sherwood School. He was born of missionary parentage in Tokyo, Japan, Dec. 2, 1891.

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—RAISING FUNDS—

Vernon deTar and his choir of Calvary Church, New York, are raising funds to rebuild and enlarge the organ. Three concerts were given recently—string quartet, Mr. deTar in a piano recital, and a choir concert. The church was incorporated in 1836, the present building consecrated in 1847, and the organ installed by Roosevelt in 1887 at a cost of \$11,000. In 1908 it was rebuilt by Skinner, emergency repairs were made in 1929, and now a complete rebuilding is in prospect.

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—WESTMINSTER—

The first concert of the children of the junior choir of Westminster Choir School was given March 18 at Princeton in the new Chapel of the School. A juniors ranged from 4 to 15 years of age and come from all denominations, Protestant and Catholic alike. "These young children are given the benefit of singing-lessons and in return provide a laboratory where the Westminster idea can be seen at work. For weekly instruction they fall into four groups, beginning with the 'cherub choir' from 4 to 6, and including the junior highschool members from 11 to 15. Miss Edith E. Sackett, in charge of the junior choirs, teaches the first group to acquire good posture, tone, pitch, and rhythm, singing from memory; the next group, 6 to 7 years of age, learn to read music; the next, 8 to 11, continue the former studies and add sight-reading, poise," etc. The final group, 11 to 15, "is prepared to take responsibility in regular church singing." The report concludes: "It is quite likely that in time some of these juniors will be singing Bach's 'B-Minor Mass' under Dr. Williamson and causing music critics to marvel at their sensitive response to leadership, their complete relaxation, and perfect fidelity to tone."

—YALE UNIVERSITY—

opened the new year right by presenting two series of organ recitals. H. Frank Bozyan gave ten recitals in Dwight Memorial Chapel, Jan. 11 to March 15, devoted to 17th and 18th century composers; Harry B. Jepson gave five recitals on the great organ in Woolsey Hall, Jan. 13 to March 10. Mr. Bozyan played Handel 6 times, Buxtehude 11, Pachelbel 12, and Bach 23. Handel's six concertos were presented with organ and orchestra, David Stanley Smith conducting. Mr. Jepson gave American composers six hearings and confined his programs largely to modern works—Jongen's Sonata Eroica, Reubke's Sonata, Widor's Symphonie Romane, Franck's Third Chorale, and shorter works of Gigout, Saint-Saens, Maleingreau, Vierne, Elgar, etc. The American works were his own Ballade and Romanza, Simond's Dies Irae, Smith's The Sea, Sowerby's Carillon and first movement of his 'symphony' in G.

—A MORNING SERVICE—

It is rare that a minister gives up the morning service to a cantata in place of a sermon but that happened in Pilgrim Congregational, Oak Park, Ill., March 31, when Dr. Francis Hemington and his 35-voice choir gave their second annual performance of Dubois' "Seven Last Words." We believe it is the custom in this church to present all four of the major musicales at the morning services.

—MARK ANDREWS—

of Montclair, N. J., was honored March 30th when several hundred choristers from the seven choral organizations he directs met to celebrate his 60th birthday and present him with a grand piano. He was born in Erith, Kent, England, and came to America in 1902.

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